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# **Exploring Engagement in Vlogs through Content, Context and Presence**

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# Abstract

In this thesis, we present a qualitative exploration of how video bloggers (vloggers) achieve audience engagement in their vlogging. Engagement is a crucial factor for developing relationships between content providers and consumers, and for the quality of consumers' experience with media products such as online videos. Previous research in marketing and media studies suggests that achieving engagement with their audience is significant for the success of vloggers' careers, such as obtaining large fan bases on YouTube and other social media sites. However, how vloggers achieve engagement is rarely explored, and their audience engagement has rarely been clearly defined.

We view vlog audience engagement as having two facets: consumer engagement and media engagement. This thesis applies theories of both customer and media engagement to the exploration of vlog consumption. By investigating three factors of vlogs — content, context, and presence — we address the question of how vloggers achieve audience engagement. We argue these three elements to be key to constructing audience engagement. We employ a case study research with a qualitative content analysis method applied to video samples from four well-known YouTube vloggers.

Our results suggest that vlog audience engagement can be addressed through both customer and media engagement theories, which can help to account for vlogger-audience relationships beyond video consumption and audience experience during video viewing. To obtain consumer engagement, vloggers can use interaction, self-presentation, information management, and rewards in their vlog content. Vloggers' execution of these engagement factors in their content can also be conditioned by the vlogging context, namely the context of vlogger, audience, physical environment, social environment, and medium. Furthermore, sensory and social elements may evoke aspects of presence to contribute to media engagement. Sensory elements are colour, camera usage, image quality, and audio quality; social elements are the vlogger's eye contact, facial expressions, conversations and gestures.



By applying both customer and media engagement theories to explore vlog audience engagement, this thesis bridges gaps regarding the application of engagement theories explicitly to vlogging. It indicates that vlogs are a useful medium to encourage audience engagement both inside and beyond vlog consumption. Our results suggest that customer engagement factors can be added to vlog content to encourage vlogger-audience connections beyond video consumption. We also indicate that context can influence the production of related customer engagement factors in vlog content. Using presence determinants in video production may affect vlog viewers' direct consumption experience for media engagement.

This thesis provides a way to substantially understand vlog audience engagement by considering both viewers' video consumption experiences and the building of vlogger-audience relationships. The thesis also offers new directions for researchers to explore audience experience with vloggers from an engagement perspective through vlog content, context, and presence. Furthermore, our results could also be developed into practical guides in the future for new or existing vloggers to build and maintain connections with their audience and improve the latter's video consumption experience.

## Lay Summary

In this thesis, we present a qualitative exploration of how video bloggers (vloggers) achieve audience engagement in their vlogging. Engagement is a crucial factor for developing relationships between content providers and consumers, and for the quality of consumers' experience with media products such as online videos. Previous research in marketing and media studies suggests that achieving engagement with their audience is significant for the success of vloggers' careers, such as obtaining large fan bases on YouTube and other social media sites. However, how vloggers achieve engagement is rarely explored, and their audience engagement has rarely been clearly defined.

We view vlog audience engagement as having two facets: consumer engagement and media engagement. This thesis applies theories of both customer and media engagement to the exploration of vlog consumption. By investigating three factors of vlogs — content, context, and presence — we address the question of how vloggers achieve audience engagement. We argue these three elements to be key to constructing audience engagement. We employ a case study research with a qualitative content analysis method applied to video samples from four well-known YouTube vloggers.

Our results suggest that vlog audience engagement can be addressed through both customer and media engagement theories, which can help to account for vlogger-audience relationships beyond video consumption and audience experience during video viewing. To obtain consumer engagement, vloggers can use interaction, self-presentation, information management, and rewards in their vlog content. Vloggers' execution of these engagement factors in their content can also be conditioned by the vlogging context, namely the context of vlogger, audience, physical environment, social environment, and medium. Furthermore, sensory and social elements may evoke aspects of presence to contribute to media engagement. Sensory elements are colour, camera usage, image quality, and audio quality; social elements are the vlogger's eye contact, facial expressions, conversations and gestures.

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## Declaration

"I hereby declare that I am the sole author of this thesis; that the following thesis is entirely my own work; and that no part of this thesis has been submitted for another degree or qualification".

Signed .....  




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# Table of Contents

Abstract	iii
Lay Summary	v
Declaration	vii
Acknowledgements	ix
<b>Introduction</b>	<b>1</b>
<b>Chapter 1: Vlogs and Engagement</b>	<b>9</b>
Section 1.1: The Concept of Vlog Audience Engagement	10
1.1.1 Consumer Engagement	11
1.1.2 Media Engagement	16
1.1.3 Constructing Vlog Audience Engagement	19
Section 1.2: Main Research Question	20
Section 1.3: Exploring Engagement in Vlogs through Content, Context and Presence	22
1.3.1 Consumer Engagement by Vlog Content and Context	22
1.3.1.1 Content	23
1.3.1.2 Context	26
1.3.2 Media Engagement and the Sense of Presence	30
1.3.2.1 Presence	31
Section 1.4: Chapter Conclusion	35
<b>Chapter 2: Research Methodology</b>	<b>37</b>
Section 2.1: Case Study Research	38
2.1.1 Case Study	38
2.1.2 Unit of Analysis for Case Study	40
2.1.2.1 Sampling Criteria	40
2.1.2.2 Ethical Considerations	44
2.1.2.3 Case Study Vloggers	45
Zoe Sugg (Zoella)	45
Daniel Middleton (DanTDM)	46
Lilly Singh (ISuperwomanII)	46
Shane Dawson (Shane)	47
2.1.2.4 Video Data Collection	51
2.1.2.5 Video Categorising	52
Video Types from Zoe Sugg (Zoella)	52
Video Types from Daniel Middleton (DanTDM)	55



Video Types from Lilly Singh (IISuperwomanII) .....	58
Video Types from Shane Dawson (Shane) .....	61
Section 2.2: Qualitative Content Analysis in Case Study .....	64
2.2.1 Qualitative Content Analysis of Vlogs .....	65
2.2.2 Mixed Approaches to the Qualitative Content Analysis of Vlogs .....	68
2.2.2.1 Inductive Approach.....	68
2.2.2.2 Deductive Approach .....	69
2.2.2.3 Mixture of Induction and Deduction .....	70
Section 2.3: Limitations and Trustworthiness .....	72
2.3.1 Limitations .....	72
2.3.2 Trustworthiness .....	74
2.3.2.1 Credibility .....	74
2.3.2.2 Dependability .....	75
2.3.2.3 Transferability .....	76
2.3.2.4 Confirmability .....	77
Section 2.4: Chapter Conclusion .....	78
<b>Chapter 3: Vlog Content and Engagement .....</b>	<b>79</b>
Section 3.1: Content of Vlogs .....	80
3.1.1 Vlog Content Structure .....	80
3.1.1.1 Main Vlog Types.....	81
3.1.1.2 Vlog Themes .....	82
3.1.1.3 Content Elements .....	83
Section 3.2: Vlog Content and Consumer Engagement .....	84
3.2.1 Consumer Engagement Factors .....	85
3.2.1.1 Interaction .....	85
3.2.1.2 Self-presentation .....	87
3.2.1.3 Information Management.....	90
3.2.1.4 Rewards .....	92
3.2.2 Engagement Factors and Vlog Content .....	93
Section 3.3: Methodology .....	94
3.3.1 Sampling.....	95
3.3.2 Content Analysis Process.....	96
3.3.2.1 Development of Coding Scheme.....	97
3.3.2.2 Data Analysis Process.....	97
3.3.3 Limitations .....	101
Section 3.4: Findings and Discussion .....	102
3.4.1 Interaction .....	102

3.4.1.1 Interaction Realisation.....	103
3.4.1.2 Interaction Encouragement.....	106
Video Suggestions .....	106
Audience Creations and Actions .....	114
Audience Reactions .....	119
Other Interaction .....	126
3.4.1.3 Interaction Reflection .....	130
3.4.2 Self-presentation .....	139
3.4.2.1 Self-information Disclosing.....	139
Personal Experiences .....	144
Surroundings .....	150
Social Characteristics.....	154
3.4.2.2 Authenticity from Self-presentation .....	159
Authenticity from Other Video Content .....	168
3.4.3 Information Management .....	175
3.4.3.1 Information providing.....	175
3.4.3.2 Crisis Management .....	180
3.4.4 Rewards .....	187
3.4.5 Other Engagement Factors.....	191
3.4.5.1 Focused Topics .....	192
3.4.5.2 Expertise .....	192
Section 3.5: Chapter Conclusion .....	194

<b>Chapter 4: Vlogging Context and Engagement .....</b>	<b>199</b>
Section 4.1: Vlogging Context and Consumer Engagement .....	200
4.1.1 Vlogger Context .....	202
4.1.2 Audience Context.....	203
4.1.3 Environment Context.....	206
Section 4.2: From Context to Engagement Factors in Content .....	210
4.2.1 Relationship Between Context and Content .....	210
Section 4.3: Methodology.....	213
4.3.1 Content Analysis Process .....	213
4.3.1.1 Development of Coding Scheme .....	214
4.3.1.2 Data Analysis Process .....	215
4.3.2 Limitations .....	219
Section 4.4: Findings and Discussion .....	221
4.4.1 Vlogger Context .....	222
4.4.1.1 Vloggers' Social Relationships.....	222

4.4.1.2 Vlogger Experiences .....	231
4.4.1.3 Vloggers' Social Characteristics .....	235
4.4.1.4 Vlogger Expertise .....	238
4.4.2 Audience Context .....	240
4.4.2.1 Audience Experiences .....	240
4.4.2.2 Audience Interests .....	252
4.4.2.3 Audience Consumption Context .....	258
4.4.3 Environment Context .....	262
4.4.3.1 Social Environment.....	262
Social Events .....	262
Field of Vlogging .....	273
Field of Production.....	282
4.4.3.2 Physical Environment .....	286
Location .....	287
4.4.4 Medium Context .....	296
Section 4.5: Chapter Conclusion .....	299
<b>Chapter 5: Vlog Presence and Engagement.....</b>	<b>305</b>
Section 5.1: The Concept of Presence.....	306
5.1.1 Presence .....	306
5.1.2 Social Presence.....	308
5.1.3 Social and Physical Presence .....	309
Section 5.2: Presence and Engagement.....	311
Section 5.3: Vlog and Presence .....	314
5.3.1 Applying Presence to Vlogs.....	314
5.3.2 Presence Determinants .....	317
5.3.2.1 Vividness .....	318
5.3.2.2 Interactivity .....	320
5.3.2.3 Other Determinants .....	321
5.3.3 Presence Determinants in Vlogs .....	322
5.3.3.1 Social and Sensory Elements for Vlog Presence.....	323
Section 5.4: Methodology .....	324
5.4.1 Sampling.....	324
5.4.1.1 Selection of Zoe Sugg's Haul Videos .....	326
5.4.2 Content Analysis Process.....	327
5.4.2.1 Analysis of Sensory Elements .....	328
5.4.2.2 Analysis of Social Elements .....	329
5.4.3 Limitations .....	331

Section 5.5: Findings and Discussion .....	332
5.5.1 Sensory Elements .....	332
5.5.1.1 Colour .....	332
5.5.1.2 Camera Usage .....	337
Camera Angles .....	337
Shot Types .....	338
Depth of Field .....	339
5.5.1.3 Image and Audio Quality .....	343
5.5.2 Social Elements .....	346
5.5.2.1 Eye Contact .....	346
5.5.2.2 Facial Expressions .....	348
5.5.2.3 Conversations .....	349
5.5.2.4 Gestures .....	350
5.5.3 Other Changes .....	355
5.5.4: Presence Factors and Media Engagement .....	355
5.5.5 Presence and Content, Presence and Context .....	357
Section 5.6: Presence in Other Vloggers' Videos .....	359
5.6.1 Lilly Singh .....	359
5.6.2 Daniel Middleton .....	361
5.6.3 Shane Dawson .....	363
Section 5.7: Chapter Conclusion .....	366
 <b>Chapter 6: Conclusion .....</b>	 371
 Bibliography .....	 379
Appendix A .....	395
Appendix B .....	407
Appendix C .....	417
Appendix D .....	433
Appendix E .....	437



# Introduction

This thesis presents a qualitative exploration of how video bloggers (vloggers) achieve audience engagement via vlogging, through the investigation of vlog content, context and presence. The thesis aims to bridge gaps between engagement and vlog studies from both consumer and media engagement perspectives. It takes an initial step towards developing an in-depth and substantial exploration and understanding of audience engagement with vloggers by involving content, context, and presence as three principal aspects regarding vlog production and consumption.

*Video blogs*, or *vlogs*, are a kind of computer-mediated communication (Frobenius, 2014). The basic form of a vlog commonly consists of people talking in front of cameras or using hand-held cameras to document their daily activities and show them publicly. Vlog creators are called vloggers. The early vlogs took the form of online video diaries that appeared alongside written blogs; the first to appear were on pop singer Adam Kontras' and Bergen University researcher Adrain Miles' blog posts in 2000 (Kaminsky, 2010; Miles, 2000). A few years later, Steve Garfield posted a video on his blog indicating that the year 2004 was 'the year of the video blog' (Garfield, 2004). In 2005, the founding of YouTube encouraged vlog consumption (Kaminsky, 2010).

YouTube boosted the creation of user-generated content (UGC), which is defined as content that is 'created outside of professional routines and practices' (OECD, 2007, as cited in Kaplan and Haenlein, 2010. p61). Before YouTube was funded, some television companies had already applied UGC to television programme production. For instance, starting in 1990, television channel ABC's series *America's Funniest Home Videos* featured entertaining home video clips submitted by amateurs (Moran, n. d.). *ZeD*, a Canadian web television project launched in 2002, is 'an eclectic mix of new artists, short films and public input, which helps shape the show' (CBC, 2002. para. 2). However, the content shown on television are traditionally controlled by media professionals (Weaver, Zelenkauskaitė and Samson, 2012).

YouTube allows users to easily create and share content, thus allowing YouTube to provide more UGC than television (Weaver, Zelenkauskaitė and Samson, 2012). Nowadays YouTube has evolved into a platform offering not only UGC with professional output, but also official content from traditional media. At the same time, YouTube has also significantly increased the consumption of vlogs.

In recent years, more people have started watching vlogs, not only because of the lowering of the production and consumption barrier by YouTube, but perhaps also due to the more memorable audio-visual format videos have compared with text-based media (Choi and Johnson, 2005) and their authentic content compared with traditional media (Parnell, 2017). In 2016, over 40% of online users watched vlogs every month (Young, 2016). A search for 'vlogs' on YouTube returns over 200 million related videos and channels. In addition to the format of personal diaries, in which vloggers talk to the camera or show people their life activities, vlog types have also evolved into a variety of formats and topics. Due to this evolution, in this thesis we see vloggers as individual online creators who primarily produce videos in which they are commenting on and presenting specific topics, objects, or activities with their physical presentation. Vlogs can include various types and topics, such as beauty, lifestyle, comedy, and gaming (Jerslev, 2016).

Some vloggers have become celebrities, and vlogging is their full-time career. These vloggers are personal brands (Tarnovskaya, 2017); they have developed a significant number of vlogs and fans. For instance, UK beauty vlogger Zoe Sugg had over 10 million subscribers in 2016 and earned over 50,000 pounds per month from her YouTube career (Forrester, 2016). Daniel Middleton, a UK game vlogger, reached over 17 million subscribers and had a total income of over 16 million dollars in 2017; he is considered the world's wealthiest YouTuber (Berg, 2017). This indicates that nowadays vlogging is not only documenting or broadcasting oneself, as was the case when YouTube was founded, but has also become a business-related activity for individuals to provide video products to content consumers and receive financial benefits, such as from embedded advertising in videos. The

situation has created challenges for vloggers to not only develop techniques to attract new viewers to expand their consumer base, but also to maintain relationships with their current audience. This leads to the question of why some vloggers can build a positive career outcome via vlogging, such as a large viewership and fan base.

We consider that achieving *engagement* with viewers is one critical method vloggers use to build vlogger-audience relationships and to affect their audience's vlog viewing experience, to result in positive outcomes in their career development as individual video producers. The term engagement has been widely used to refer to relationships and product consumers' experience with providers. From a marketing perspective, for brands, achieving engagement builds and maintains positive relationships between firms and their consumers beyond the product purchase. For example, engagement turns customers from passive information receivers to active participants (Schmitt, 2012): they may for instance take part in product development (Sashi, 2012) and lead to product success. Furthermore, engagement correlates with a brand's reputation (Van Doorn et al., 2010) and results in customers' trust, involvement, and word of mouth (Vivek, Beatty and Morgan, 2012). From a media production perspective, engagement also describes viewers' direct experience as being involved with media products, such as television programs (Wilson, 2016), games (McMahan, 2003), and printed media (Calder and Malthouse, 2008). However, although achieving engagement has been considered to have multiple benefits, engagement theories have rarely been explicitly applied to vlogging. Researchers have indicated ways of achieving engagement, such as using customer interactions and rewards for customer engagement (Sashi, 2012; Van Doorn et al., 2010), or creating a feeling of absorption among audiences to allow them to engage with the media product during consumption (Calder and Malthouse, 2008; Tal-or and Cohen, 2010). However, how engagement can be achieved by vloggers has rarely been investigated.

The rare application of engagement to vlogging raises the question of whether vloggers create their vlogger-audience relationships by using similar engagement factors as brand



companies do. If so, how are these factors implemented? Moreover, can vloggers have other techniques for achieving engagement, considering vlogs as a media product?

In this thesis, we view vloggers as personal brands that produce vlogs as their media product for their audience of content consumers, and we explore how vloggers achieve audience engagement. Based on customer and media engagement theories, we consider vlogger audience engagement as having two facets: *consumer engagement* and *media engagement*. Consumer engagement refers to the audience's behavioural connection with vloggers beyond video consumption; this refers to active participation in vlogging processes such as commenting on vlogs, leaving suggestions, and following vloggers' activities online beyond their videos. Media engagement refers to the audience's involvement during the video viewing, which relates to the audience's direct experience while watching vlogs and being attracted to and absorbed by the video product itself. The concept is described in further detail in Chapter 1 with the review of customer and media engagement theories.

We consider making videos as the primary way for vloggers to present themselves to viewers, and as providing opportunities for vloggers to address their viewers directly. Watching vlogs is also the primary way for viewers to directly perceive vloggers' features and at the same time obtain direct experiences from videos. Hence, this qualitative research study explores the central question (Q) by focusing specifically on vloggers' actions regarding video production:

*Q: How do vloggers achieve audience engagement via vlogging?*

Exploring this question benefits not only the literature but also vlogging practices. For the literature, this study bridges the gaps in the application of engagement theories explicitly to vlogging. We apply customer and media engagement theories to individual vloggers and explore vlog audience engagement from multiple critical perspectives regarding the vlogger-audience relationship and the building of the viewing experience. This forms a substantial

understanding of how vloggers can achieve audience engagement and how engagement theories can apply to vlogging. Our research also provides new directions for studies to explore vlog audiences' experience from a perspective of obtaining engagement. In terms of practical implications, exploring these questions may also help existing vloggers to understand how their behaviours, strategies, or techniques in their videos affect viewers' experience from an engagement-gaining perspective. For new vloggers, this research could be further developed into guides for them to set up strategies or techniques in their vlogging process to achieve engagement and obtain positive career outcomes.

To explore the central question from the perspectives of consumer and media engagement, we built our investigation around three factors that highly relate to vlog production and consumption, namely *content*, *context*, and *presence*. Content relates to the information the audience obtains directly from vlogs. Context relates to situations of the elements involved during the production of vlogs. We consider content and context as two critical elements to address the consumer engagement aspect of the question. Finally, presence relates to the experience of feeling that one is in the world or with the characters presented in vlogs. Presence is the primary factor that relates to the media engagement aspect of the question. Chapter 1 further explains these terms and their relationships with the central question, and the following chapters also discuss these elements in detail. By involving content, context, and presence as three primary engagement-related factors regarding the consumption and production of vlogs, we can develop an extensive conception of vlog audience engagement. This also suggests that vlog audience engagement should be explored with multiple aspects regarding the features of vlogs. Chapter 1 further explains how the research questions were formed and why this thesis focuses on these three principal factors to explore the central question.

For the research process, we conducted case studies of four well-known vloggers – Zoe Sugg, Daniel Middleton, Lilly Singh and Shane Dawson – and used qualitative content analysis on video samples from these vloggers to interpret the data using customer and

media engagement theories, and various other resources. The results show that, from a consumer engagement perspective, vloggers can use *interaction*, *self-presentation*, *information management*, and *rewards*, along with *focused topics* and *expertise* via vlog content to encourage their audience's behavioural connections beyond vlog consumption. At the same time, the context of vlogging can influence the production of engagement factors in vlog content with the effect of *vlogger*, *audience*, *social environment*, *physical environment*, and *medium context*, to which vloggers need to pay attention when producing their videos. From a media engagement perspective, we propose the use of *sensory* and *social elements* in vlogs to evoke viewers' sense of presence during video consumption, which can affect their involvement with vlogs. Sensory elements may evoke presence through *colour*, *camera usage*, *image quality*, and *audio quality*; and social elements may affect presence through *eye contact*, *facial expressions*, *conversations*, and *gestures*. The outcomes suggest that factors from both customer and media engagement theories can be used by vloggers to obtain audience engagement, and our research further extends these engagement theories to vlogging. Furthermore, our results also suggest that vlogs are an important medium for encouraging audience engagement both within and beyond video consumption.

This thesis comprises six chapters in total, and is built around the following central question:

*Q: How do vloggers achieve audience engagement via vlogging?*

This question is addressed by exploring three main questions regarding vlog content, context, and presence:

*Q1: How do vloggers achieve engagement via their vlog content?*

*Q2: How does engagement with vloggers relate to the vlogging context?*

*Q3: How do vlogs evoke a sense of presence?*

Chapter 1 (Vlogs and Engagement) discusses the research background, and defines the concept of vlog audience engagement by employing theories of customer and media engagement. It further clarifies the three questions to be addressed to answer the central question by discussing relationships between content, context, presence, and audience engagement.

Chapter 2 (Research Methodology) presents the research methods we used. The chapter explains our decision to use the case study, the sampling process for the case studies of four vloggers, and how the qualitative content analysis was adapted for data interpretation. It also covers method limitations and the establishment of the trustworthiness of the research.

Chapter 3 (Vlog Content and Engagement) addresses *Q1: How do vloggers achieve engagement via their vlog content?* It does so by discussing content in vlogs for consumer engagement. We explain and construct a vlog content structure, and discuss its relationship with consumer engagement. The chapter also presents the qualitative content analysis of the chosen video samples from four vloggers. It explores whether consumer engagement factors are included in vloggers' video content and, if so, how these vloggers explicitly implement these factors.

Chapter 4 (Vlogging Context and Engagement) explores *Q2: How does engagement with vloggers relate to the vlogging context?* This chapter discusses the concept of vlogging context and proposes the relationship between context and engagement regarding the influence of contextual factors on the production of consumer engagement factors in vlog content. Again, the chapter presents a qualitative content analysis of the vlog content containing consumer engagement factors discovered in Chapter 3. Contextual factors are inferred from these factors to further explore how consumer engagement with vloggers relates to vlogging context.

Chapter 5 (Vlog Presence and Engagement) addresses Q3: *How do vlogs evoke a sense of presence?* This chapter discusses the concept of presence, its relationship with media engagement, and its application to vlogs. It presents a qualitative content analysis of one of the iconic video categories created by UK beauty vlogger Zoe Sugg, along with observations of the other three vloggers' videos with a similar format. The analysis focuses mainly on both sensory and social elements in the vloggers' videos, and identifies how these elements evoke a sense of presence.

Finally, in Chapter 6 (Conclusion), we answer the central question based on the results. Furthermore, we discuss the contributions and limitations of the research, and suggest future research directions.

# Chapter 1: Vlogs and Engagement

In this chapter, we present the research background and outline the formulation of the research questions. We first discuss the concept of *audience engagement* by adopting both customer and media engagement theories. We then consider audience engagement with vloggers as having two facets: *consumer engagement* and *media engagement*. Consumer engagement relates to the audience's behavioural connections with vloggers beyond video viewing, while media engagement refers to the audience's involvement with a vlog itself as the direct experience of viewing the video. We then explain the formulation of the central question regarding vloggers' achievement of audience engagement via vlogging. Based on the central question, we then present ways of addressing the question through vlog *content*, *context*, and *presence*. We consider that content and context concern consumer engagement, while presence relates to media engagement. Three main questions regarding content, context, and presence are then proposed to investigate our central question.

## Section 1.1: The Concept of Vlog Audience Engagement

To explore how vloggers achieve audience engagement, we need to clarify the concept of vlog *audience engagement*. However, only limited research has applied engagement theories directly to vlogging to construct the concept of 'vlog engagement' or 'vlog audience engagement' to investigate how vloggers achieve engagement. For example, DeMara, Salehi, and Muttineni (2016) demonstrated the use of vlogs for *student engagement* by encouraging students to make vlogs about course materials to help them prepare for exams and earn credits. Caron (2017) indicated youths' vlogging to be performing a form of *civic engagement* as participation in addressing and discussing social issues. Similarly, Raby et al. (2018) indicated that young people are using vlogging for *political engagement* as active participation in the discussion of various social issues and to seek social changes. Although these studies involved the engagement concept, however, they did not focus on defining vlog audience engagement, or how it can be explicitly achieved by vloggers.

To explore the main question, we first explicitly construct our concept of vlog audience engagement. The perspective we take considers individual vloggers as personal brands, like the ones developed via YouTube and other social media platforms (Chen, 2013; Labrecque, Markos and Milne, 2011), especially those considering vlogging as their full-time careers. Like brands, today's vloggers produce vlogs for viewers to consume, and they receive financial or non-financial profits from their video products, such as income from embedded advertising, or viewers' views and likes. Therefore, we use two engagement concepts to interpret vlog audience engagement: *consumer engagement* and *media engagement*. Consumer engagement relates to the audience's behavioural connections with vloggers beyond video viewing, while media engagement concerns the audience's involvement with vlogs. From Section 1.1.1 to 1.1.3, we explain both consumer and media engagement to construct the concept of vlog audience engagement.

### 1.1.1 Consumer Engagement

Considering that vloggers are video product providers and that their viewers are consumers, the concept of *consumer engagement* is suitable to consider as one facet of audience engagement with vloggers. It refers to viewers' behavioural connections with vloggers beyond vlog viewing. This concept mainly relates to *customer engagement* theory regarding brand and customer relationship development.

*Customer engagement* generally describes the connections between consumers and organisations. The first official definition of customer engagement was proposed by the Advertising Research Foundation (ARF) as follows: 'Turning on a prospect to a brand idea enhanced by the surrounding context' (ARF, 2006. para. 4). However, this notion does not explicitly explain what customer engagement is. More definitions were subsequently created by different researchers and organisations. This section reviews some critical sources that define customer engagement.

Researchers have defined customer engagement from different angles. For instance, Van Doorn et al. (2010) emphasise that customer engagement has a behavioural focus. They define customer engagement behaviour as 'a customer's behavioral manifestations that have a brand or firm focus, beyond purchase, resulting from motivational drivers' (p254). For instance, customers will proactively post messages and information about the brand on their blogs. Sashi (2012) follows the definition from the Economist Intelligence Unit (2007), considers customer engagement as the building of intimate and long-standing relationships between customers and product providers. According to Sashi (2012), customer engagement 'expands the role of customers by including them in the value-adding process as co-creators of value' (p264). Engaged customers will become supporters of the company or the brand and promote for the seller. This is similar to Van Doorn et al.'s (2010) concept of customer engagement behaviour. Sashi further states that a customer needs to go through some steps to become engaged with the brand, forming a customer engagement cycle.



Mollen and Wilson (2010) define consumer engagement online as a 'cognitive and affective commitment to an active relationship with the brand as personified by the website or other computer-mediated entities designed to communicate brand value. It is characterised by the dimensions of dynamic and sustained cognitive processing and the satisficing of instrumental value (utility and relevance) and experiential value (emotional congruence with the narrative schema encountered in computer-mediated entities) [*italics in original removed*]' (p12).

Researchers from customer engagement study considered above indication from Mollen and Wilson (2010) define customer engagement with regard to a psychological state (Brodie et al., 2011).

Vivek, Beatty and Morgan (2012) define customer engagement as the 'intensity of an individual's participation in and connection with an organization's offerings or organizational activities which either the customer or the organization initiates' (p133). Offerings and activities can be triggered by customers (such as online blogging and sharing) or organisations (such as workshops and customer services). Vivek, Beatty and Morgan (2012) indicate that customer engagement may be presented 'cognitively, affectively, behaviorally, or socially' (p133). The 'cognitively' and 'affectively' mainly focus on experience and feelings, while the 'behaviourally' and 'socially' relate to customers' participation. Overall, we consider Vivek, Beatty and Morgan (2012) indicate both psychological and behavioural perspectives of customer engagement.

Based on the review of existing customer engagement definitions in the literature, including those of Van Doorn et al. (2010) and Mollen and Wilson (2010), Brodie et al. (2011) define customer engagement as 'a *psychological state* that occurs by virtue of interactive, cocreative customer experiences with a *focal agent/object* (e.g., a brand) in focal service relationships' (p260). This is similar to Hollebeek's (2011) definition of customer engagement is the level of the single customer's state of mind that is emotional, brand-related, and

context-dependent, and 'characterised by specific levels of cognitive, emotional and behavioural activity in direct brand interactions' (p790).

These definitions reflect that customers' behaviours of active connections with brands beyond product consumption is a critical concept of customer engagement; indeed, it is considered to be the main concept (Van Doorn et al., 2010; Vivek, Beatty and Morgan, 2012). Although customer engagement also relates to psychological states, we consider that these states can be inferred from the customers' behaviour, like interaction and participation with the brand. For instance, the psychological state of engagement with the brand can only be identified when customers are actively supporting the brand (Sashi, 2012), participating in brand-initiated activities (Vivek, Beatty and Morgan, 2012), or actively posting brand-related messages on blogs (Van Doorn et al., 2010).

Therefore, we view customer engagement as the behavioural connections between customers and brands other than purchase and consumption, which means that customers continue to connect or relate to the brands even if they are not purchasing or using their product. For example, engaged Apple customers actively discuss Apple products on some online forums or follow the company's news and topics online, and also promote the product to other potential customers.

The achievement of customer engagement provides various benefits. According to Schmitt (2012), psychological engagement turns customers from passive information receivers into participants. It can build a close, long-standing relationship with customers, and the interaction during the building of engagement can help producers understand customers' needs over time to enhance existing products or develop new ones that fit these needs (Sashi, 2012). Customer engagement also yields marketing outcomes such as customer trust and word of mouth (WOM) (Vivek, Beatty and Morgan, 2012), which is an online or offline message exchange between customers regarding the brand. Vivek, Beatty and

Morgan (2012) also mentions that proper engagement creates interactions between customers and firms to create a feedback loop.

We consider vloggers as product providers who produce videos as their primary product for viewers. Hence, we adapt customer engagement theory as one facet of vlog audience engagement. In the context of vlogging, we call it the 'consumer engagement' of vlog viewers, as these viewers mainly consume videos, especially on YouTube. We define it as viewers' behavioural connections with vloggers beyond vlog viewing. Furthermore, we consider the consumer engagement of vlog audiences to be the same as customer engagement with companies when customers actively connect with brands besides product purchasing or consuming. For instance, viewers will actively connect to vloggers beyond watching their videos by commenting, liking, or connecting to vloggers' other social networks; this is considered to be their behavioural connections with vloggers beyond video consumption. This can build long-standing relationships between viewers and vloggers, and lead to outcomes like positive WOM, audience loyalty, and converting viewers from passive video consumers to active participants in the vlog making process, thus contributing to video product development. This helps vloggers understand viewers' needs to develop suitable video products, and also leads to vlogging career success.

However, Van Doorn et al. (2010) indicate that customer engagement behaviours are both positive and negative. Customers who experience negative engagement may actively, for instance delivering negative WOM. Nevertheless, we focus on vloggers' audience engagement with regard to their career success. Hence, the discussion of how vloggers can achieve such engagement mainly focuses on positive aspects. We also consider that exploring ways of achieving positive engagement may reduce the damage of negative engagement.

It may be noticed here that in the field of customer engagement theories, researchers have also used the phrase '*consumer* engagement' to express the same concept. For instance, in

a comprehensive literature review, Brodie et al. (2011) examine multiple studies to develop a general definition of 'customer engagement' as the psychological state that occurs by virtue of the interactive and co-creative experience with the brand. Then, in a later paper, Brodie et al. (2013) use the same definition as Brodie et al. (2011) do to describe 'consumer engagement' in the online brand community as the psychological state that involves the interaction between consumers and brands in the community, and include the process of co-development. Both definitions have the same multiple dimensions comprising 'cognitive, emotional, and/ or behavioral dimensions' (Brodie et al., 2011. p260; Brodie et al., 2013. p3). Furthermore, Brodie et al. (2013) also mention that the concept of 'consumer engagement' parallels those of other researchers such as Van Doorn et al. (2010) and Hollebeek (2011), who both use 'customer engagement' to describe the theory. Moreover, before publication, Vivek, Beatty and Morgan used the phrase 'consumer engagement' to mean 'The intensity of an individual's participation & connection with the organization's offerings & activities initiated by either the customer or the organization' (as cited in Brodie et al., 2011, p256). However, when their article was published in 2012, the term was changed to 'customer engagement' with the same meaning: 'the intensity of an individual's participation in and connection with an organization's offerings or organizational activities which either the customer or the organization initiates' (Vivek, Beatty and Morgan, 2012. p133). Thus, researchers who study customer engagement theory use both 'customer' and 'consumer' to express the concept interchangeably. Therefore, we use all existing literature that describes the concept as either 'customer' or 'consumer' engagement to interpret consumer engagement of vlog audiences, by treating them the same as the existing research regarding 'customer engagement' theory specially in Chapters 3 and 4. Our use of 'consumer engagement' is just a change of expression to appropriately adapt the theory to vlog viewers as video consumers. Again, however, we consider the presentation of audience consumer engagement and customer engagement to be the same.

The notion of consumer engagement has also been considered as ‘audience engagement’ in television and broadcast studies based on the rise of social media and other new media technologies. For instance, Moe, Poell and Van Dijck (2016) indicate several actions to encourage audience engagement with television programmes or public broadcast in the new media age. These include integrating social media into talent shows for audience participation like voting and promotion (Van Es, 2016) and creating personalised public broadcast services (Schwarz, 2016). Wilson (2016) suggests that social media is the second screen of television shows and using them as a ‘lean forward’ experience, where viewers actively participate in social media interactions regarding the show. All these actions focus on the provider and consumers’ connections outside the product, which from our perspective is more related to customer engagement theories. Although this is called ‘audience engagement’ in the mentioned studies, when applied to vloggers, we consider it to form just one part of vlog audience engagement – namely ‘consumer engagement’ – because we suggest that audience engagement with vlogs also has another facet, called ‘media engagement’, which directly focuses on the audience’s involvement during video consumption. Both perspectives are combined by us to form the final concept of audience engagement with vlogs.

### **1.1.2 Media Engagement**

Another facet of audience engagement is the audience’s experience with media products; this is called *media engagement*, and we define it as the audience’s involvement during vlog consumption.

For companies, encouraging connections beyond product purchase does not mean that they do not need to pay attention to their actual products. Likewise, for vloggers, engaging viewers beyond videos does not mean they do not need to care about the videos themselves. Wilson (2016) emphasises not only the ‘lean forward’ engagement of television audiences when they are actively participating in the show progress, for instance by sharing and commenting on related social media, but also mentions ‘lean back’ action, when

audiences directly experience the programme. Wilson states in certain cases the use of second screen for audience engagement may not be efficient if the show is not appreciated by viewers, and the second screen usage can also distract engagement from the popular show. This indicates that vlog audience engagement should have both facets: not only the audience connections with the content providers outside the product, but also the engagement with the media product itself. Similarly, Khan (2017) considers engagement on YouTube as having two aspects: first, audience participation on the YouTube page beyond video viewing, which is more from a consumer engagement perspective; and second, the direct consumption. Therefore, compared with consumer engagement, media engagement is mainly about the direct experience that viewers gain from the video.

Media engagement has been defined from different perspectives based on different media or medium types. For instance, Latulipe, Carroll and Lottridge (2011) explore audience engagement with performing arts and define audience engagement as connecting to attention and interest. On the other hand, Dow et al. (2007) define media engagement as 'a person's involvement or interest in the content or activity of an experience, regardless of the medium' (p1476), indicating that the medium through which to create engagement is unlimited. So we consider the medium could be movies or games, but it could also be books or magazines, when readers relate to the characters and stories. This definition can apply to vlog consumption when viewers are involved with vlogs and attracted to them. This definition is similar to the one of Latulipe, Carroll and Lottridge (2011) but is closer to the feature of vlogs as a media product.

A complex explanation of media engagement is provided by Calder and Malthouse (2008), who explore engagement during the consumption of different media types including television, magazine and website. They briefly indicate engagement is the feeling of involvement. However, Calder and Malthouse further define media engagement as 'the sum of the motivational experiences consumers have with the media product' (p5). According to

them, there are two primary categories of experiences: *approach* and *avoidance experiences*.

An *approach experience* refers to the positive experience audience could obtain from media products, while an *avoidance experience* has a negative effect. An approach experience relates to *transportation* and *promotion/prevention* experience. Transportation itself is the goal of the media-consuming, for instance, watching television or reading the news to relax for transporting consumers to a different state. Transportation also refers to the effect of being absorbed in the media content such as television program. Therefore, we consider the transportation indicated by Calder and Malthouse (2008) is more related to the perspective of the media engagement that could appear in vlogs. Vlogs as audio-visual products have similar elements to television programmes, such as the scenes, events, and narratives shown or expressed by vloggers. We consider that these elements may also result in transportation as the audience's experience of being absorbed into the content presented by vlogs. This kind of effect is also similar to other related engagement concepts that were previously discussed, like being interested, attracted, and involved in the media product or other activities (Dow et al., 2007; Latulipe, Carroll and Lottridge, 2011)

On the other hand, *promotion/prevention* does not relate directly to the audience's experience during the media consumption but extends beyond it. Regarding promotion, viewers will actively promote the content to other people or feel they have obtained some critical information. This is similar to WOM caused by customer engagement (Vivek, Beatty and Morgan, 2012). Regarding prevention, for instance, viewers will express trust towards the media content and feel more confident about things they have shown. Furthermore, they feel that the content is accurate and that it will not mislead them, or use the media content 'to be sure that one does not get left out of a conversation or appear ignorant' (p7). All of these relate more to the customer engagement concept. For instance, a customer would actively promote or talk about the brand beyond consumption, which is perhaps why Calder and

Malthouse's (2008) concept of media engagement is also considered to be focusing on the 'experiential aspects of CE [customer engagement]' (Brodie et al., 2011, p257).

Furthermore, Calder and Malthouse (2008) indicate *avoidance experience*, which contains *rejection* and *irritation*. Rejection refers to the avoidance of some negative consequences when consuming the media such as being exposed to too much information. The irritation experience refers to viewers' avoidance of the media consumption itself, such as skipping ads during television viewing. We consider it may result in losing engagement during the media consumption. It may lead to negative customer engagement behaviours, such as those indicated by Van Doorn et al. (2010), in which consumers spread negative WOM regarding the media content. However, since this thesis mainly examines achieving audience engagement with vlogs, losing engagement with the media is not the primary focus. On the other hand, learning how to achieve engagement may also potentially prevent the loss of engagement with the media.

Overall, we consider media engagement to be the audience's involvement during vlog consumption, when the audience is attracted to and interested in the vlog itself.

### **1.1.3 Constructing Vlog Audience Engagement**

In this thesis, we define vlog *audience engagement* as the audience's behavioural connections with vloggers beyond video viewing, and their involvement during vlog consumption. This concept combines two facets of vlog audience engagement: *consumer engagement* and *media engagement*.

*Consumer engagement* refers to audiences' behavioural connections with vloggers beyond video consumption. For example, viewers who experience consumer engagement with vloggers may actively follow vloggers' statuses, interact with them, or form their communities online. They may proactively contact vloggers via social media or leave comments and conversations under vloggers' videos. Apart from online events, audience members may



also actively join offline events, for instance a vlogger's fan meetup, or talk about vloggers with their friends via WOM. On the other hand, *media engagement* refers to the involvement during the consumption of the vlogger's video. Viewers who experience media engagement are fully involved with the video content and are absorbed in the events or environments presented by the vlogs.

We consider the constructed concept to offer an explicit indication of vlog audience engagement by viewing vloggers as product providers or brands, and viewers as their primary consumers. The concept describes both the positive relationship-building between vlogger and audience outside the video, and viewers' viewing experience with the vlog consumption. Achieving audience engagement can result in positive career development for vloggers, such as high viewership or a large fan base, by both building connections with their viewers and creating highly involving video products. The issue, as we stated, is that how vloggers can achieve audience engagement has rarely been specifically explored. However, defining vlog audience engagement provides a direction for us to address the central question from the consumer and media engagement perspectives, which allows us to apply engagement theories to vlogging.

Having now established the concept of audience engagement as consumer and media engagement, the following sections explain the formulation of the central question and the three main questions to be addressed in this thesis.

## **Section 1.2: Main Research Question**

As mentioned before, even though they are individual video providers, unlike firms or other organisations, we still consider vloggers to be personal brands that provide their videos as their products. When it comes to personal brands or product providers, *consumer engagement* can be applied. With regard to video consumption, the involvement of the audience can also be applied as *media engagement*. However, how vloggers achieve their audience engagement remains unclear.

From our perspective, vloggers are individual creators who produce videos commenting on or presenting topics, items, or activities with their physical presentation. Thus, watching videos from vloggers is the primary way for viewers to perceive different vloggers' features to initially connect with them. Without watching vloggers' videos first and learning about them from those videos, it would be difficult for viewers to decide whether they should actively connect with vloggers, for instance by following them on social media or interacting with them in comments. This also provides vloggers with opportunities to engage with their audience directly via their videos. Like Burgess and Green (2009) indicate, that vlog is 'a genre of communication invites critique, debate and discussion' (p54). The conversational feature vlogs have, such as vloggers' actions of directly addressing viewers' comments via videos, 'distinguishes the mode of engagement in the categories dominated by user-generated content from those dominated by traditional media' (Burgess and Green, 2009, p54). These are similar to consumer engagement beyond video viewing. At the same time, a vlog as a media product also affects audiences' direct experience via video consumption as media engagement. Therefore, we have decided to explore the ways vloggers achieve audience engagement mainly via the videos they produce, since vlogs are critical for vloggers to achieve audience engagement from both the consumer and media engagement perspectives. Thus, the central question is as follows:

*Q: How do vloggers achieve audience engagement via vlogging?*

Since we view audience engagement as having facets of consumer and media engagement, this question implies that vloggers can achieve audience engagement in two primary ways. The first is from a consumer engagement perspective, by triggering the audience's active connections outside video consumption; and the second is from a media engagement perspective, by affecting the audience's viewing experience, for instance in terms of involvement and attention, with their video techniques. By exploring the question, we can also investigate how engagement theories can be explicitly applied to vlogging from the perspective of consumer and media engagement. The next sections discuss our decision to

examine this central question by addressing three main questions regarding vlog content, context, and presence.

## **Section 1.3: Exploring Engagement in Vlogs through Content, Context and Presence**

As the central question concerns how vloggers achieve audience engagement via vlogging, elements regarding vlog production and consumption that relate to audience engagement should be considered. This is done by evaluating existing theories about how engagement is achieved or encouraged in the first place. We consider vlog audience engagement as the combination of consumer and media engagement, so we mainly evaluate both consumer and media engagement concepts and frameworks. Based on this evaluation, we argue that three factors of vlogs that are highly related to vlog audience engagement are *content*, *context*, and *presence*. *Content* and *context* mainly relate to consumer engagement, while *presence* mainly concerns media engagement. We consider these three aspects to cover how a vlog is produced and experienced, which can provide a substantial and extensive understanding of vloggers' achievement of audience engagement via vlogging.

### **1.3.1 Consumer Engagement by Vlog Content and Context**

In marketing research, frameworks have been built to show how product providers can achieve or encourage customer engagement.

For instance, Van Doorn et al. (2010) introduce firm-based factors for companies to encourage customer engagement beyond purchase. For instance, firms can provide support for consumers' actions such as providing online chat forum and offline workshops. They can also use different resources to advertise their new products and manage negative information. Furthermore, they can provide rewards such as deals for customers. Vivek, Beatty and Morgan (2012) suggest that engagement is initiated by the organisation via both offerings and activities for customers to interact with. In terms of offerings, for instance, providers can offer customer product services, while for activities, they can arrange events

for the customer to attend. Sashi (2012) demonstrates the process of engagement via connection, interaction, satisfaction, retention, commitment, advocacy, and engagement, and highlights the use of interaction between the customer and the brand via multiple platforms like social media and blogs for customer engagement.

Chapter 3 further discusses some of the above consumer engagement factors. Overall, we can initially conclude that achieving consumer engagement is mainly based on firms' encouragement of connection with customers outside their products, for instance by offering activities and social media connections. Therefore, we consider two main elements that relate to vloggers' achievement of consumer engagement: *content* and *context*.

#### **1.3.1.1 Content**

To achieve consumer engagement such as connections beyond product purchase or consumption, product providers need engagement factors of which consumers are aware, such as building connections via interaction on social media or providing support and information. All these actions are noticeable and are perceived by consumers directly. Therefore, to understand how vloggers achieve audience engagement via vlogging from the perspective of consumer engagement, we investigate what viewers directly perceive when they are consuming a vlog – namely, its *content*.

'Content' was earlier mentioned by McLuhan (1994) as the message delivered by a medium. For instance, the content of a television show is the stories it delivers. However, McLuhan (1994) did not focus primarily on addressing content, but demonstrated that 'the medium is the message' (p7), which emphasised that it was critical for media studies to focus on the medium itself rather than the content it delivered. McLuhan used the example of light, as a medium without content that shape's people's actions at night: for example, reading or exercising under the light. He emphasised that 'it is the medium that shapes and controls the scale and form of human association and action' (p9), meaning that the medium may shape the content delivered. This concept drives the attention from the content itself to the

characteristics of the medium. Based on this concept, a vlog, as the medium for delivering a vlogger's message to viewers, may shape the same information or content differently than another medium, like television, would. Furthermore, the platforms that present vlogs, such as YouTube, may also affect the presentation of the video. However, for 'content', we focus on the specific content delivered in a vlog that relates to consumer engagement factors. Therefore, McLuhan's (1994) theory regarding the medium itself is not central to our discussion of content and its implications for consumer engagement. However, his theory will be mentioned in Chapter 4 in the discussion of context and its relationship with engagement.

In this thesis, we primarily adapt the concept introduced by Odden (2012). According to Odden, 'content' is a complicated term and is different in many situations, but overall, his discussion concludes that content is the information and experience that the media consumer receives. As watching a vlog is the viewer's consumption of the media, and the providers' actions for consumer engagement need to be noticeable by consumers, we consider vlog content as any information delivered by vloggers in the video that can be directly received by their viewers. This can include overall video topics and categories, such as a beauty vlog, in which vloggers introduce beauty products, or game vlogs, in which vloggers talk about games and include gameplay videos. From a narrower perspective, vlog content includes single video topics or types created by vloggers. For instance, a beauty vlogger may have different video types, such as tutorials and product reviews. From a more specific focus, content contains elements that the audience can see and hear in the video, such as the people in a vlog and their speech.

Nevertheless, the construction of the content in vlogs has seldom been mentioned in the literature. On the other hand, some research regarding blog content could be adapted. Blog content can be considered to include its categories, such as personal diary, and blogs with specific topics (Kaplan and Haenlein, 2010). Alternatively, the content could also be other elements within the video such as vloggers themselves, filming locations and technical factors such as camera shots (Aran, Biel and Gatica-Perez, 2014; Christian, 2009). We

construct vlog content in a multi-level structure that has *main vlog types*, *vlog themes*, and *content elements*. *Main vlog types* are video categories, *vlog themes* are specific topics covered by the vlog, and *content elements* refer to elements contained in the video. The structure is further described in Section 3.1 of Chapter 3.

The use of online content has positive effects on customer engagement with companies, especially on social media sites. For example, Ashely and Tuten's (2015) research presents that branded content shared by companies on social media, such as social messages containing different strategies like information about product experience, correlate with customer engagement. Malhotra, Malhotra and See (2013) report different types of engagement content global brands use on social media sites, such as photos, brands' successful stories, and educational content. Similarly, Sabate et al. (2014) and Cvijikj and Michahelles (2013) state that the use of efficient content on social media, such as images, information providing, and entertainment, can significantly impact customer engagement levels, such as liking and commenting. According to Hodis, Sriramachandramurthy and Sashittal (2015), multiple types of online content can be used for customers with different motivations on social media, such as providing exclusive access to information and entertaining content. All these studies indicate that using content as information that customers can directly perceive is a direct and effective way for companies to engage with their customers beyond product consumption.

Vloggers may also use similar actions on other social media sites to connect with their audience, as social media sites are also used by them (Tarnovskaya, 2017). However, we argue that a vlog provides opportunities for offering more engagement related content. Vloggers' offerings in their video content can directly relate to consumer engagement, like addressing viewers' comments (Burgess and Green, 2009). Vloggers can also start conversations with their audience via videos. They can talk about their video topic and meanwhile deliver other information to their audience directly. For instance, Tarnovskaya (2017) found that vloggers actively promote their social media in their videos. Although social

media is a way of engaging the audience, the content added in videos provides a direct notification and leads the audience to further engage with vloggers. Therefore, vlog 'content' is an essential factor that can encourage consumer engagement among vlog audiences.

Hence, Chapter 3 explores the following question:

*Q1: How do vloggers achieve engagement via their vlog content?*

We first expand the discussion of vlog content and demonstrate the structure of this content. Then, based on the content structure and the discussion of its relationship with customer engagement theories, we hypothesise the critical factors that vloggers use for consumer engagement. We subsequently conduct a qualitative content analysis of four popular vloggers' videos, and compare the analysis results with related theories regarding consumer engagement to determine whether the hypothesised factors exist in vlogs and how they are specifically implemented by vloggers to engage their audience. The results show that the four vloggers in our study use *interaction*, *self-presentation*, *information management*, and *rewards*, along with *focused topics* and *expertise* in their vlog content for consumer engagement.

However, vlog content is just one facet for addressing consumer engagement between vloggers and their audience. Some situations regarding the production of vlogs also affect vloggers' delivery or addition of engagement factors via video content. Hence, to build a more complete understanding of how to achieve consumer engagement, another critical factor is explored: *vlogging context*.

#### **1.3.1.2 Context**

When a vlogger makes a video, the elements involved in the video production always fall under different situations. These situations can relate to their production environment. For instance, the physical surroundings, such as the vlogger's room, or social surroundings, like

festive events. The situation can also relate to vloggers. For example, some vloggers' personal tastes, experience, and relationships with other people when making their vlogs. The situation of the audience can also be related during the video production, such as their interests. We view these elements as the vlogging *context*, which refers to the situation of the factors involved in vlog production.

The concept of 'context' was earlier mentioned in language studies relating to spoken and written communication. For example, Clark (1996) introduced *settings* and *common ground*. *Settings* relate to the scenes where the language use takes place, and the medium that indicates how the language is used such as spoken or written. For example, when people use spoken language, they are talking to their close friends face-to-face in a *personal setting* or giving a speech to an audience in a *non-personal setting*. *Common ground* is the conversation participants' 'mutual, common, or joint knowledge, beliefs, and suppositions' (p93), such as *communal common ground*, which refers to conversation participants' culture communities, or *personal common ground* that relates to the shared personal experience. We consider Clark's (1996) discussion as relating to the concept of context. The theory provides the understanding that context may refer to the surrounding environment or the people themselves as the conversation takes place. The implication of context has also garnered considerable attention in human-computer interaction (HCI) research, in which context is defined and applied for context-aware computing. For instance, context has been defined as relating to multiple factors in user-computer interactions, such as locations, users, nearby objects, and the computer itself (Brown, 1996; Pascoe, 1998; Rodden et al., 1998; Schilit and Theimer, 1994; Schmidt, Beigl and Gellersen, 1999). Dey (2001) defines the overall context in HCI as the information that characterised the situation of entities, including the user's location and other objects that are related to the interaction between users and applications. Context also relates to the market field of media production (Lena, 2006). Furthermore, context is considered to be the viewers' situation when they consume a media product like a television programme, such as the environment of viewing (Rubin and Rubin,



1981) or whether they are watching on their own or with other people (Bickham and Rich, 2006).

The above discussions indicate that context is not a single element but a combination of several factors in different research areas. However, all definitions share the similar notions that context is the situation of elements involved in a human activity. Since we explore vloggers' achievement of consumer engagement via content, and producing vlog content is an activity of vloggers, we view vlogging context as the situation of factors that are involved during the video production process.

Context can also influence the produced content. For instance, the environment of media production, such as a marketing focus and the producers' reactions to the market, affects the content of the media products, such as the lyrics in song writing (Lena, 2006). In a written blog, a blogger's motivation to produce different types of blog posts, such as self-documentation, commentary, and expressing emotion (Fullwood, Sheehan and Nicholls, 2009; Nardi et al., 2004), may also be driven by the blogger's past experiences as his or her context. The influence between content and context is further described and discussed in Section 4.2 of Chapter 4. Overall, although we consider that content is critical for vloggers to achieve consumer engagement by delivering engagement-related factors directly to their audience, the role of context should not be ignored, as content should always be produced in different contexts.

Context has been considered to be a critical component of consumer engagement. In customer engagement theories, researchers have indicated that customer engagement is context-dependent (ARF, 2006; Brodie et al., 2011; Hollebeek, 2011). Other researchers have also suggested that the specific context affects firms' execution of consumer engagement strategies. For instance, Vivek, Beatty and Morgan (2012) state that customer engagement initiated by providers can be based on the status of the organisations. Van Doorn et al. (2010) propose context-based factors that affect customer engagement, such as

the context of policies, competitions, and natural events. Section 4.1 further presents and discusses the context elements that researchers have proposed that could correlate with consumer engagement. Overall, the literature indicates that context is crucial for consumer engagement. Thus, viewers' consumer engagement with vloggers and the vlogging context should also be related. However, how these relationships form has not been determined.

Considering the critical role of context in the production of content and its correlation with consumer engagement, Chapter 4 explores the second research question:

*Q2: How does engagement with vloggers relate to the vlogging context?*

In Chapter 4, we first hypothesise the main context elements that relate to consumer engagement by reviewing existing research discussions regarding context-related factors in firms' achievement of customer engagement. Based on the connections between content and context, we further argue that the correlation between context and vlog consumer engagement is the influence of the vlogging context on the production of consumer engagement factors in vlog content. This means that context can condition vloggers' production of engagement factors via their video content. For the research process, we conducted a qualitative content analysis of four popular vloggers' video content containing engagement factors discovered in Chapter 3, to determine whether the hypothesised context elements can affect vloggers' delivery of consumer engagement factors. The results suggest that the relationship between engagement with vloggers and the vlogging context is the influence from the *vlogger*, *audience*, *social environment*, *physical environment*, and *medium* context on the production of consumer engagement factors in vlog content. We also consider that in addition to the vlogging context, the context of the audience's vlog consumption may also affect the efficiency of the engagement factors delivered via the content.

In conclusion, to address the consumer engagement aspect of vlog audience engagement, questions regarding *content* and *context* are principal factors to examine. As the information

that viewers directly perceive when consuming a vlog, content is critical for vloggers to deliver engagement factors to their audience directly via videos. As the situation of factors involved in vlog production, context also serves an important role that correlates with consumer engagement by affecting the production of vlog content. By exploring content and context, we can create an understanding of how to achieve consumer engagement via vlogging, by considering the primary aspects of vlog production and consumption that relate to consumer engagement.

Involving content and context addresses one facet of vlog audience engagement: *consumer engagement*. However, as we have already indicated, audience engagement also has another facet: *media engagement*, or viewers' direct involvement with the video. By further addressing media engagement, we can finally tackle our central question regarding how to achieve vlog audience engagement. To this end, Section 1.3.2 introduces the third factor, the sense of *presence*, which relates to media engagement. It refers to the audience's psychological experience when watching a single vlog.

### **1.3.2 Media Engagement and the Sense of Presence**

Media engagement refers to the audience's involvement with the vlog, such as the events and environment presented in the vlog. In Section 1.1.2, we mentioned the sense of 'transportation', through which consumers have the feeling of being absorbed into the event presented by the media (Calder and Malthouse, 2008). The concept of transportation has been considered crucial for media engagement. For instance, Slater and Rouner (2002) consider transportation and audience engagement to be the same concept, which is 'the degree to which a message recipient is cognitively and affectively invested in a narrative' (p179). Audience who experienced transportation will fully focus on the events presented in the narratives (Tal-or and Cohen, 2010). In addition to transportation, there is also identification (Tal-or and Cohen, 2010), which occurs when the audience strongly cares about the characters, and share the characters' identities— for instance, feeling sadness when the characters have the same emotion. Overall, these two kinds of experience relate to

the 'loss of awareness of the viewing situation and a shift in identity' (Tal-or and Cohen, 2010. p404), which are the main components for the engagement with the media (Moyer-Gusé, 2008).

Similarly, we consider that a vlog audience may also be transported to or absorbed into the events that a vlog presents, as vlogs also contain vloggers' expression or showcasing of the events and the environmental settings of the video. Therefore, we propose that media engagement with a vlog can be enhanced by the feeling of losing the sense of time and space, which allows viewers to completely focus on the media itself and become unaware of other things happened in their current surroundings. This situation is highly related to a psychological experience that audiences obtain during media consumption. It drives viewers to feel that they have been brought to another environment – the one presented by the media – or that the people in the media are with them instead of on the television or computer screen. This experience is often referred to as the sense of *presence*.

#### **1.3.2.1 Presence**

The concept of presence was initially coined as 'telepresence' by Minsky (1980), as the technology that could allow people to perform tasks remotely and create a sense of being transported to the working site. Sheridan (1992) extended Minsky's (1980) concept and shortened 'telepresence' to 'presence' to describe both the sense of teleportation to another place and the sense of being present in a virtual environment based on the technology used, like teleoperation and virtual software. Lombard and Ditton (1997) established a broad concept of presence, regardless of the technology used, as the illusory sense of non-mediation when people fail to perceive the existence of the medium presenting the environment or object, and respond to it as if the medium is non-existent. The concept of presence has been generally used to describe the psychological sense of 'being there', or the illusory sense of being in mediated environments with the object within (Freeman and Avons, 2000; IJsselstein et al., 1998; Lombard and Ditton, 1997; Witmer and Singer, 1998).

For instance, when experiencing high presence, movie audiences will feel like they are in the movie scenes and will not notice the existence of the screen.

Presence is related to the evaluations and designs of broad categories of media products (IJsselsteijn et al., 2000; Lee, 2004), such as television (Kim and Biocca, 1997; Lombard et al., 2000) and virtual reality (VR) (Steuer, 1992). Media products with high presence levels provide an enhanced experience for their audience, for instance, the feelings of enjoyment, involvement, and arousal (Lombard and Ditton, 1997). Moreover, the concept of presence is not limited to the sense of being in a mediated environment, but also relates to social characters or people within the media. Short, Williams and Christie (1976) defined this as 'social presence', in which people presented by the media are considered real or the audience feels like they are with other people in the mediated communication (Biocca, Harms and Burgoon, 2003; Gunawardena, 1995). This is especially applied to areas like online learning and conferencing (Gunawardena and Zittle, 1997; Tu, 2002).

Section 5.1 of Chapter 5 further discusses the above notions of presence. Overall, we consider presence as having two main types that need to be studied together: *physical* and *social presence*. *Physical presence* is the sense of being in the physical world presented by the media, while *social presence* is the sense that the characters presented by the media are real and with the viewer. The levels of each kind of presence are affected by different determinants. For instance, physical presence can be affected by elements like visual factors, sensory breadth, and quality (Lombard and Ditton, 1997; Steuer, 1992), while social presence connects to intimacy (Argyle and Dean, 1965) and immediacy (Wiener and Mehrabian, 1968) of the mediated characters, which are correlated with various factors such as eye contact, physical distance, facial expressions and verbal conversations (Argyle and Dean, 1965; Gunawardena, 1995; Short, Williams and Christie, 1976).

We consider that media engagement is affected by the sense of presence. For instance, researchers have seen *involvement* as one of the effects of presence (Lombard and Ditton,

1997; Lombard et al., 2000); it is also used as the measure of and the audience's response to the sense of presence (Freeman and Avons, 2000; Lessiter et al., 2001). This indicates that an increased presence level results in high involvement of the audience with the media. In movie studies, presence has also been considered to be the same as audience involvement with the film works (Troscianko, Meese and Hinde, 2012). In this study, we view the 'involvement' with the media mentioned by researchers as a similar notion to our definition of media engagement adapted from related researchers, as the audience is involved with the media product (Calder and Malthouse, 2008; Dow et al., 2007). Therefore, we take the view that presence can affect viewers' media engagement. Other factors that connect to presence also correlate with engagement. For example, the term *arousal*, is not only the outcome of presence (Lombard and Ditton, 1997; Lombard et al., 2000), but also critical in measuring engagement (Latulipe, Carroll and Lottridge, 2011); this further indicates the connections between presence and engagement. *Immersion* can also affect audience engagement or involvement (Baker et al., 1998; Witmer and Singer, 1998); it is another notion of presence that describes people's feeling of being immersed in the mediated environment (Lombard and Ditton, 1997). These connections between presence and media engagement are further discussed in Section 5.2. We conclude that the sense of presence in a vlog can affect viewers' engagement with the video.

Therefore, presence is a principal factor for vloggers to achieve media engagement. If we consider content and context as relating to the information in the videos that allows the audience to connect with vloggers to in turn build positive relationships beyond the videos, presence affects the experience when viewers consume the specific vlog, which directly influences their engagement with the media.

However, the issue is that presence has rarely been applied to vlogs, but to other media types such as television, VR, and conferencing. The application of presence to other media types similar to vlogging suggests that vlogs can evoke presence, but how they do this remains unexplored. Some studies have shown elements of vlogs that could be presence

related, such as visual, audio, verbal or non-verbal elements (Biel, Aran and Gatica-Perez, 2011; Biel and Gatica-Perez, 2010; Harley and Fitzpatrick, 2009); however, they are not linked directly to the presence in vlogs by the researchers. This creates opportunities for this thesis to expand the application of presence to vlogging.

Hence, Chapter 5 explores the third question:

*Q3: How do vlogs evoke a sense of presence?*

This chapter discusses the concept of presence and its relationship with media engagement. Then, by evaluating the features of vlogs and presence determinants, we consider that vlog presence could be evoked by both *sensory* and *social elements* in the video. *Sensory elements* are audio-visual factors that viewers can hear and see in the video. *Social elements* relate to vloggers' behaviours, such as verbal and non-verbal factors. Based on the research purpose, we conduct a content analysis primarily focused on a specific vlog category from famous UK vlogger Zoe Sugg, along with observations of the three other case study vloggers' videos with similar formats. We examine the shifts of sensory and social elements in the videos and evaluate how they evoke a sense of presence by primarily applying existing presence theories and other related resources regarding presence determinants. The results show that both sensory and social elements in vlogs may evoke a sense of presence. The sensory elements may evoke presence with *colour, camera usage, image quality*, and *audio quality*, while social elements may evoke presence via vloggers' *eye contact, facial expressions, conversations*, and *gestures*.

Exploring how presence is evoked in vlogs can address the second facet of audience engagement, media engagement, which relates to direct audience experience when consuming vlogs as a media product. With the exploration of content and context for consumer engagement and presence for media engagement, we can then answer the central question regarding vloggers' achievement of audience engagement in this thesis.

## Section 1.4: Chapter Conclusion

This chapter discussed the research background regarding the concept of vlog audience engagement, our development of the research questions, and our approach to exploring them. In conclusion, we consider vlog *audience engagement* as having two facets: *consumer engagement* and *media engagement*. Consumer engagement refers to the audience's behavioural connections with vloggers beyond video consumption, while media engagement describes viewers' involvement with vlogs. To address how vloggers achieve audience engagement from both facets, we explore three questions regarding vlog *content*, *context*, and *presence*. *Content* is the information audiences obtain directly from vlogs. *Context* is the situation of the factors involved in vlog production. We view content and context as relating to *consumer engagement*. Finally, *presence* entails the psychological feeling of being in the world presented by vlogs, or of being with the vlogger presented in the video. We see presence as relating to *media engagement*.

We argue that content, context, and presence are the principal factors for exploring the central question. As the central question focuses on audience engagement via vlogging, these three factors cover the primary aspects regarding vlog consumption and production, and are tightly related to audience engagement. Content, the information delivered by a vlog, is the first factor the audience perceives when watching that vlog. At this stage, vloggers can deliver engagement factors directly to the audience through content to encourage consumer engagement. Meanwhile, vlog content should always be produced under different types of contexts. Context can affect vloggers' production of video content that contains engagement factors. Finally, during the video consumption, presence is critical in affecting the audience's psychological experience, contributing to media engagement to create a sense of involvement. Therefore, we view content, context, and presence as principal factors for our exploration; involving them can provide us with an extensive and substantial understanding of how vloggers achieve audience engagement. Chapter 2 discusses the research methodology we use to explore the central question.





## Chapter 2: Research Methodology

In this thesis, we aim to explore the central question: *How do vloggers achieve audience engagement via vlogging?* To this end, we address three sub-questions: (Q1) *How do vloggers achieve engagement via their vlog content?* (Q2) *How does engagement with vloggers relate to the vlogging context?* and (Q3) *How do vlogs evoke a sense of presence?*

Chapter 2 discusses our research methodology. As the thesis explores different terms (content, context, and presence) in the following chapters, the present chapter discusses the global method selections and research design used to answer the central question. Then, the next chapters further explain the methodologies for three main questions. Overall, we use the *case study* as the primary research method by selecting four popular vloggers as research subjects. We employ *qualitative content analysis* with a mixed approach of deductive and inductive analysis to examine the vloggers' videos for data interpretation.

In this chapter, we first explain our decision to use the case study by considering our need to conduct in-depth research within the context of YouTube without the interruption of vloggers' natural states. After deciding to primarily use extreme sampling and setting our sampling criteria, we selected four popular vloggers with high subscriber counts on YouTube, and we collected and categorised their videos. The four vloggers are Zoe Sugg, Daniel Middleton, Lilly Singh, and Shane Dawson. We then describe our use of qualitative content analysis to examine the vloggers' videos as multi-media products. We explain our use of a mixed approach of inductive and deductive content analysis to apply customer and media engagement theories to vlogging and generate new concepts regarding our central question about how vloggers achieve audience engagement. Finally, we discuss the limitations of our research method regarding *subjectivity*, *replication*, and *generalisation*, and how we have tried to reduce their effects by establishing research trustworthiness via *credibility*, *dependability*, *transferability*, and *confirmability*.

## Section 2.1: Case Study Research

### 2.1.1 Case Study

Our primary purpose in this thesis is to discover phenomena that occur in the current online vlogging field. The research question has three significant aspects. First, we aim to understand how vloggers obtain audience engagement, which is a 'how-do' question that we consider requires an in-depth investigation to address. Second, YouTube is an important platform that vastly boosted the vlog consumption and production (Kaminsky, 2010). Therefore, YouTube is our primary research environment, meaning that we explore the question within this context. Third, vloggers' actions of posting and uploading videos are out of our control and can provide evidence in their natural states without disruption. Based on these features, we decided to use the *case study* to explore the research questions.

According to Yin (2009), a case study aims to explore an event in detail within its context. It allows researchers to detailed investigate a limited number of subjects in real-life situations (Zainal, 2007) and can be used to study complex phenomena (Baxter and Jack, 2008). Furthermore, a case study is conducted without separating subjects from their context, for instance, without setting controlled experiment environment (Yin, 2009). Our purpose is to study vloggers' real-life behaviours within YouTube in-depth without controlling them, to achieve a substantial understanding of how they obtain audience engagement. Therefore, case studies fit our research requirement.

Researchers have used case studies to understand vloggers' behaviours. For instance, Harley and Fitzpatrick (2009) explored how vloggers create the conversational context with their viewers, by conducting a case study on an elderly vlogger. By using several research methods, such as analysing the vlogger's and his viewers' videos, the researchers found multiple modes vloggers used for building the conversational context. This is a typical example of using a case study to directly examine an individual vlogger. Harley and Fitzpatrick's (2009) research indicated that using a case study is suitable if the research

question focuses on exploring vloggers' specific behaviours in their natural state, which fits our research aim. Similarly, Tarnovskaya (2017) conducted studies on four individual vloggers to explore their branding process on YouTube. The researcher analysed the vloggers' videos to identify branding-related behaviours, and generated a sophisticated model of online personal branding on YouTube. We consider Tarnovskaya's way of studying four successful vloggers in the context of YouTube in their natural state, to build a complex and detailed understanding of the research question is a similar implication of case study.

Researchers have also used case studies to investigate social media and engagement-related topics. For instance, Bryson and Hand (2007) studied the role of engagement on school education. They conducted a case study of a UK university and used focus groups as their primary method to collect data from students to discover the role of teaching staff on achieving engagement. For the research on other social media sites, Bicen and Cavus (2011) used Facebook as the leading case to explore user behaviour on the social network due to its popularity. Kavada (2012) conducted a case study of the organisation Avaaz.org's use of multiple social platforms including YouTube, Facebook, and MySpace to explore the affordances of social media platforms for engagement. This is another example of employing a case study to develop an in-depth understanding of phenomena by analysing a single organisation's behaviour on social platforms in its natural state.

However, the above also implies the limitation of case studies: they often provide a deep understanding of a limited number of cases without being able to generalise to a large population (Yin, 2009). Using Kavada's (2012) case study as an example, it can provide a deep understanding of Avaaz.org's social media use, but broader conclusions may need to be drawn from further evidence from other organisations. Section 2.3 discusses how to mitigate the effect of this limitation by considering the transferability of the research outcome.

Despite this limitation, to explore and build an in-depth investigation and substantial understanding of how vloggers encourage audience engagement within the real-life context

of YouTube, we consider that case studies are suitable to examine specific vloggers. Section 2.1.2 discusses how we chose the case study vloggers.

## **2.1.2 Unit of Analysis for Case Study**

This section explains the case subject selection and data collection process. As we aim to discover how vloggers encourage audience engagement, our first task was finding suitable vloggers for this exploration. To this end, we adopted the commonly used purposive sampling method (Marshall, 1996). Purposive sampling aims to find suitable subjects who can provide sufficient information and good knowledge about the topic of the study (Devers and Frankel, 2000; Elo et al., 2014). In this section, we discuss the sampling criteria and our use of the purposive sampling method.

### **2.1.2.1 Sampling Criteria**

First, we focused our sampling on YouTube vloggers. Vloggers, as we previously defined, are individual online creators who primarily produce videos in which they are commenting on or presenting specific topics, objects, or activities with their physical presentation. Their videos range from the traditional vlog format, in which they sit in front of the camera and talk through things, to the use of hand-held cameras to present their activities. Their videos can also be other formats, like gaming and comedies. We chose YouTube as the basis for sampling because it is the world's largest video sharing and consuming platform. It is arguable that significant vloggers, especially the ones who have built successful careers via vlogging, are on YouTube. The founding of YouTube is also what boosted the consumption of vlogs (Kaminsky, 2010). In 2017, YouTube had reached over 1 billion users (Evan, 2017). This also allows us to view YouTube as the primary platform for viewers to consume vlogs and for vloggers' videos to be spread to a broad audience. Thus, the context of YouTube is the most suitable one to obtain rich information regarding the vloggosphere in this study. Ethical considerations regarding using YouTube for research are discussed later under Section 2.1.2.2.

Second, YouTube contains a large population of creators. Over 50 million content creators were recorded in 2017 (Evan, 2017). We needed to select suitable vloggers within this large population. This concern was addressed by reviewing the central research question, which explores how vloggers achieve audience engagement. This indicates that the chosen vlogger should already have obtained a relatively high audience engagement, and this engagement should be highly noticeable. Therefore, the vloggers selected for this thesis had to be extreme cases (Patton, 1990) to present the achievement of high engagement with their audiences; we thus needed to decide which vloggers had achieved high engagement.

As our research was conducted within the context of YouTube, we evaluated audience engagement metrics on the platform. YouTube has its own official engagement metrics, including comments, ratings (likes/dislikes), shares, subscribers, and adding or removing videos from playlists (YouTube, 2017). Previous researchers have used these metrics to measure engagement on YouTube with slight differences. For example, Huang, Kornfield and Emery (2016) considered the daily engagement level of YouTube videos as relating to video views, comments, and ratings, whereas Khan (2017) viewed likes, dislikes, comments, shares, uploads, views, and reading comments as viewers' engagement behaviours. Hoiles, Aprem and Krishnamurthy (2017) considered view count as the primary metric for measuring video engagement or popularity, and this affected the number of subscribers or vice versa. In our study, we define vlog audience engagement as viewers' behavioural connections with vloggers beyond video consumption and audience involvement while viewing videos (Section 1.1.3). Thus, we view subscribing, commenting, and liking as the outcomes of actively participating with vloggers to create connections beyond video consumption. View count mainly focuses on the audience's involvement with the vlog itself. Sharing and adding to a playlist, though actions of the viewers in addition to video consumption, do not contribute directly to building a connection between vloggers and viewers. The action of reading comments completely depends on the audience's action, and so does uploading videos; neither can be identified from YouTube channels. Therefore, to find vloggers with high

audience engagement, we considered four main factors as critical for indicating vlog audience engagement on YouTube: subscriber count, views, comments, and ratings.

We considered the number of subscribers as the primary guide for selecting extreme cases of highly engaging vloggers on YouTube. This is not because the subscriber count is the primary factor that leads to vlogger engagement, although it is part of the metrics of YouTube viewer engagement. Instead, this is mainly because a high subscriber count reflects other high engagement metrics. For example, Hoiles, Aprem and Krishnamurthy (2017) found that increased subscriber counts also increased views, which means high subscribers is correlated with relatively high video views as one engagement metric. Furthermore, Chatzopoulou, Sheng and Faloutsos (2010) discovered a strong correlation between video views and video comments and ratings; this mean that when views increase, other metrics are boosted too. These studies indicate that a high subscriber count relates to other high engagement metrics like views, comments, and ratings gained by vloggers. Thus, overall, our extreme sampling focused on vloggers with high subscription counts.

We suggest that a high subscriber count that correlates with other high engagement metrics also reflects vloggers' popularity on YouTube, which we see as a sign of a positive career outcome. Furthermore, we consider that this positive outcome can be correlated with obtaining consumer engagement. Subscribing to vloggers, liking, and commenting reflect viewers' active participation with and support of the vloggers as actions of consumer engagement beyond video consumption, and correlate with vloggers' high popularity. In addition, considering that media engagement relates to the audience's direct experience with the media products, the popularity of a media product or its producers should also correlate with a high media engagement and cause viewers to subscribe to vloggers to view more videos. Therefore, selecting vloggers with high subscriber counts also allowed us to pick vloggers with high popularity, as their positive career outcomes that correlate with their achieved engagement.

A third issue we considered during extreme sampling is that vloggers are a diverse group of creators. On YouTube, a typical phenomenon is that vloggers focus on various significant topics including beauty, gaming, and lifestyle. As we aim to explore how vloggers engage their audience in the context of YouTube, we cannot only focus on one vlogger category but must consider multiple categories to present the nature of vlogger diversity on the platform. The shared patterns relating to achieving engagement among these vloggers that present this nature of diversity can be important to make our research outcomes more reliable than if we considered only one vlogger type. So, vloggers for our study should come from different vlogging areas.

Fourth, our choice to select extreme vlogger cases from different categories indicates that we are using a multiple-case study design. This is preferred over a single case, as 'the analytic benefits from having two (or more) cases may be substantial' (Yin, 2009. p61). For multiple case studies, the number of cases to be selected is an essential decision to make, but there is no definite answer in this regard (Miles and Huberman, 1994; Patton, 1990).

However, researchers have indicated that whether the selected cases can provide a rich and in-depth exploration of the research question is the principal issue regarding case selection. For instance, Patton (1990) indicates that the information richness of the selected cases is more critical than the sample size, and also that it should be the concern regardless of sampling strategy. It is also suggested by Perry (1998) that the information richness is the basis for deciding on the number of cases. As we aim to obtain a substantial understanding of how vloggers achieve audience engagement via vlogging by selecting extremely popular vloggers within multiple categories, we chose our number of cases based on our consideration of whether the selected vloggers were worth studying in-depth and would provide us with the wealthy information regarding our question.

All in all, for the case selection, we adopted purposive sampling by primarily using extreme sampling to select multiple popular vloggers from different vlogger categories with high



engagement, as reflected by their subscriber count, who could be studied in depth and provide sufficient information regarding the research question.

As a result, four vloggers were selected for the research. Section 2.1.2.3 provides profiles of these vloggers.

#### **2.1.2.2 Ethical Considerations**

However, since we are performing sampling on YouTube as a social platform, it is also critical to evaluate the ethical issues when collecting data from vloggers. boyd and Crawford (2012) emphasise that the research ethics should be evaluated even if the data are public on social media, and 'Just because the content is publicly accessible does not mean that it was meant to be consumed by just anyone.' (p672). We addressed the issue by referring to the guide to ethics for social media research by Townsend and Wallace (2016). Based on the guide, data posted by public figures that are intended to reach a large amount of audience are reasonable to be considered as public. We consider popular vloggers with high numbers of subscribers to be public figures who post videos to reach a large number of viewers on YouTube. Hence, there were no concerns regarding privacy during data collection as long as the case study vloggers' channels and videos were publicly presented. Another consideration is the risk of harm and data sensitivity when we reuse or republish these data (Townsend and Wallace, 2016). Videos from these popular vloggers are meant to reach various audience groups. They are expecting the videos to be viewed by a large number of strangers. So, the public video data from those vloggers are unlikely to be sensitive. Moreover, popular vloggers already have a large size of existing viewers of their videos. Therefore, presenting the original video data, such as quoting video content, will not be harmful to the vloggers. In addition, viewers' public comments and messages posted under popular vloggers' videos and on their other social media sites are also meant to be read by a large number of other users. Therefore, we can use and quote these messages directly if necessary without informed consent. However, as Townsend and Wallace (2016) suggested, we anonymised the name of these viewers as a good practice considering their profiles are

not as public as these vloggers who present themselves directly on YouTube via videos.

### 2.1.2.3 Case Study Vloggers

Four YouTube vloggers were selected: Zoe Sugg, Daniel Middleton, Lilly Singh, and Shane Dawson. This section presents their profile, listed by their real name with their YouTube name in parentheses.

#### Zoe Sugg (Zoella)

Zoe Elizabeth Sugg (Figure 2.1), also known as *Zoella* on YouTube, is a UK beauty, fashion, and style vlogger. She created her YouTube channel *Zoella*<sup>1</sup> in 2009. Her channel had reached over 10 million subscribers by November 2016. In 2017, Forbes (2017a) listed her as one of the top influencers in the beauty category. Her main channel, *Zoella*, mainly features videos about beauty products and tutorials, and other conversational content. Her second channel, *MoreZoella*,<sup>2</sup> contains videos of her life activities. Apart from video products, she has also created her beauty brand *Zoella Beauty*<sup>3</sup> and books such as *Girl Online*, released in 2014 (Singh, 2014).



Figure 2.1: Zoe Sugg (Zoella)<sup>4</sup>

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<sup>1</sup>Zoella. (n.d.) Home [YouTube Channel]. Available from: <https://www.youtube.com/user/zoella280390/>

<sup>2</sup> MoreZoella (n.d.) Home [YouTube Channel]. Available from: <https://www.youtube.com/user/morezoella>

<sup>3</sup> Store page of Zoella Beauty: <https://www.superdrug.com/microsite/zoella-beauty-range>

<sup>4</sup> Screenshot retrieved from: Zoella. (2017) "January Favourites 2017 | Zoella" (30 January). Available from: <https://www.youtube.com/watch?v=K4RkzKjT7Q4>

### Daniel Middleton (DanTDM)

Daniel Robert Middleton (Figure 2.2), with his YouTube username *DanTDM*, is a UK gamer who features mainly videos of the game Minecraft. His main channel, *DanTDM*,<sup>5</sup> was created in 2012 and had over 15 million subscribers by August 2017. He is one of the top influencers in gaming (Forbes, 2017b). He also became the world's top-earning creator on YouTube in 2017 (Berg, 2017). His main channel features mainly gaming videos and other chatty content such as update videos. His second channel, *MoreTDM*,<sup>6</sup> contains primarily life vlogs showing his everyday activities. He also has other products and events in addition to YouTube, such as his graphic novel *DanTDM: Trayaurus and the Enchanted Crystal*,<sup>7</sup> released in 2016, his personal-branded merchandise,<sup>8</sup> and his tour events<sup>9</sup>.



Figure 2.2: Daniel Middleton (DanTDM)<sup>10</sup>

### Lilly Singh (ISuperwomanII)

Lilly Saini Singh (Figure 2.3), with the YouTube name *ISuperwomanII*, is a Canadian entertainment and comedy vlogger who started her YouTube channel in 2010. Her channel

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<sup>5</sup> DanTDM (n.d.) Home [YouTube Channel]. Available from: <https://www.youtube.com/user/TheDiamondMinecart/>

<sup>6</sup> MoreTDM (n.d.) Home [YouTube Channel]. Available from: <https://www.youtube.com/MoreTDM>

<sup>7</sup> Middleton's Book on Amazon: [https://www.amazon.co.uk/dp/B01G23JDV0/ref=dp-kindle-redirect?\\_encoding=UTF8&btcr=1](https://www.amazon.co.uk/dp/B01G23JDV0/ref=dp-kindle-redirect?_encoding=UTF8&btcr=1)

<sup>8</sup> Middleton's personal store page: <http://dantdmshop.com/index.html>

<sup>9</sup> Middleton's tour ticket website: [https://www.ticketmaster.com/Dan-TDM-tickets/artist/2335543?list\\_view=1](https://www.ticketmaster.com/Dan-TDM-tickets/artist/2335543?list_view=1)

<sup>10</sup> Screenshot retrieved from: DanTDM. (2016) "REACTING TO OLD VIDEOS!! | 11,000,000 Subscribers Special" (5 June). Available from: <https://www.youtube.com/watch?v=cj90VCel6Pk>

had reached over 12 million subscribers by August 2017. She was the Forbes top influencer in 2017 (Forbes, 2017c). Her YouTube channel *ISuperwomanII*<sup>11</sup> features mainly comedy videos, but she also publishes conversational content such as chat videos about life and social matters. She has a daily vlog channel, *SuperwomanVlogs*,<sup>12</sup> on which she shows her daily life and some behind-the-scene videos of her comedy. In addition to the YouTube channel, she also provides other products such as her branded merchandise.<sup>13</sup> Her book *How to Be a Bawse*<sup>14</sup> became a New York Times bestseller in 2017 (Gutelle, 2017).



Figure 2.3: Lilly Singh (ISuperwomanII)<sup>15</sup>

### Shane Dawson (Shane)

Shane Lee Dawson (Figure 2.4), or *Shane* on YouTube, is an American vlogger with other titles including author, comedian, and filmmaker. His channel *Shane*<sup>16</sup> was created as his third channel in 2010, featuring mainly vlogs about life and social topics including conspiracy theories and life hacks. His channel had over 10 million subscribers by August 2017. His first

<sup>11</sup> ISuperwomanII. (n.d.) Home [YouTube Channel]. Available from: <https://www.youtube.com/user/ISuperwomanII>

<sup>12</sup> SuperwomanVlogs. (n.d.) Home [YouTube Channel]. Available from <https://www.youtube.com/user/SuperwomanVlogs>

<sup>13</sup> Singh's personal store page: <https://lillysingh.com/>

<sup>14</sup> The word 'Bawse' was a word created by Singh as part of the book title.

<sup>15</sup> Screenshot retrieved from: ISuperwomanII. (2015) "The 5 Stages to Becoming a Fangirl (ft. Grace Helbig)" (7 September). Available from: <https://www.youtube.com/watch?v=mvVz4p7LCbQ>

<sup>16</sup> Shane. (n.d.) Home [YouTube Channel]. Available from: <https://www.youtube.com/user/shane/featured>

channel, *Shane Dawson TV*,<sup>17</sup> contains content including short films, music, and skit videos. His additional channel, *Human Emoji*, has been discontinued since 2012. Dawson was also a 2017 top influencer in entertainment (Forbes, 2017c), and his book *It Gets Worse* became a New York Times bestseller in 2016 (Weiss, 2016). He also has his podcast show, *Shane And Friends*,<sup>18</sup> and other personal-branded products.<sup>19</sup> Dawson's vlog content is more diverse compared with other three vloggers who provide focused vlog categories like beauty, comedy, and gaming,



Figure 2.4: Shane Dawson (Shane)<sup>20</sup>

We consider all our selected vloggers to meet our sampling criteria (Section 2.1.2.1). Thus, they can satisfy our exploration of the central question and lead to sufficient and in-depth results to address the question.

First, in the sense discussed in Section 2.1.2.1, all four vlogger cases are considered by us as vloggers on YouTube. Among them, Sugg and Dawson provide mostly traditional vlog format videos in which they usually sit or stand and chat about different topics in front of the

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<sup>17</sup> Shane Dawson TV. (n.d.) Home [YouTube Channel]. Available from: <https://www.youtube.com/user/ShaneDawsonTV/featured>

<sup>18</sup> Dawson's podcast: <https://itunes.apple.com/gb/podcast/shane-and-friends/id658136421?mt=2>

<sup>19</sup> Dawson's personal product page on Amazon: <https://www.amazon.com/shanedawson>

<sup>20</sup> Screenshot retrieved from: Shane. (2017) "TASTING TACO BELL FROM AROUND THE WORLD" (2 January). Available from: <https://www.youtube.com/watch?v=IxUYE65kZ-s>

camera. They also feature life vlogs with hand-held cameras to show their activities and surroundings. In addition, Dawson features non-vlog content such as videos to promote his podcast, but this does not change his overall role as a vlogger on his channel. However, Singh and Middleton are different.

Singh mainly features comedy videos. These videos have two main formats. The first is more similar to traditional vlogging, in which she talks in front of the camera and adds her comedy performances in between; the second is pure comedy performances in particular settings. Comedies are not considered to be traditional vlogs. However, according to Nardi et al. (2004), blogging is a way of commentary and generating ideas, and Luers (2007) states that vlogs can be cinematic by using film techniques. We also consider vloggers as creators commenting on or presenting specific topics with their physical presentation in their videos. Singh's short comedy videos are meant to express her opinions and views on social phenomena, issues, and stories that relate to everyday life to her audience with her physical presentation. Therefore, we view her comedy videos as a vlog format too. She also has videos similar to Sugg's and Dawson's in which she simply talks in front of the camera. All in all, compared with Sugg and Dawson, Singh is a vlogger who features mixed vlog formats.

Middleton mainly features gameplay videos. These were not considered to be vlogs at the start of his YouTube channel in 2012, when he only showed gameplay footage. However, in 2013 when he revealed his face to viewers, he continuously put face cam clips in the corner of the screen while playing games. During gameplay, he also talks to the camera, making conversation with his viewers and commenting on the gameplay, thus creating a talking head format within his game videos. Similar to Sugg, who showcases and comments on beauty products, Middleton shows gameplay and expresses his feelings and opinions. Furthermore, some of his videos have a combined style, in which he talks directly to the camera for a moment then edits the footage to the gameplay with the talking head in the screen corner. Finally, his channel also features other videos types, such as life vlogs and update videos, which are all traditional vlog styles. Hence, we consider Middleton to be a game vlogger.

As extreme cases, all these vloggers have built relatively large fan bases for their channels. Using subscribers as a metric, all have over 10 million subscribers, which is an extremely high count on YouTube. YouTube offers a physical 'Diamond YouTube Play Button' for people with over 10 million subscribers as the highest creator reward.<sup>21</sup> This began in 2015 (Dillon, 2015) to indicate the winner as 'one of the biggest creators on YouTube' (YouTube Creators, 2018. para. 1). Thus, these four vloggers having over 10 million subscribers is the critical milestone that reflects their positive career outcome, which correlates with engagement. Furthermore, among the top 5,000 channels with the most subscribers rated on the social media statistics site Socialblade.com, around 300 channels have over 10 million subscribers (Socialblade, 2018), and some of these channels only feature non-user-generated content, like official music videos and television programmes. There are also over 50 million creators on YouTube (Evan, 2017), so the top 5,000 channels themselves are already extreme, and we consider the vloggers we selected for our research to be at the top of overall YouTube population. Therefore, to explore the central research question, we can be assured that they have already achieved high audience engagement on YouTube considering that their high subscriber counts correlate with their high views, comments, and ratings.

The four vloggers are from different vlog categories on YouTube, namely gaming, beauty, entertainment, and life vlogs, and they are all leading vloggers in their areas. Selecting vloggers within multiple categories presents the nature of vloggers' diversity on YouTube. This allows us to identify important shared patterns between diverse vloggers to yield a more reliable answer to our question, which is more representative than focusing on just one type of vlogger. Furthermore, the four selected vloggers feature different types of videos on their own channels, which expands the diversity in addition to the vlogger categories and allows us to acquire more reliable results by identifying shared features within this diversity.

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<sup>21</sup> In 2016, YouTube made a 'Ruby YouTube Play Button' only for the current number one YouTube creator Felix Kjellberg (*PewDiePie*), who reached 50 million subscribers at that time. So, we do not consider it is included in the general reward system.

We chose these four vloggers because they are popular ones with extremely positive career outcomes on YouTube, who have built large fan bases and viewership worldwide, and who have active and high numbers of ongoing video productions with multiple video types on their YouTube channels. These characteristics allow us to conduct a detailed analysis of their vlogs and to obtain rich information regarding each vlogger's achievement of audience engagement via vlogging. Then, rich information we can obtain from four vloggers from different categories also allows us to efficiently compare outcomes for the shared patterns across their diverse video categories. Therefore, we consider four vloggers to be suitable for obtaining a substantial understanding of the central question.

In sum, we selected four popular vloggers from different vlogging categories as our subjects. The next step was to collect videos from their YouTube channels as the primary data set.

#### **2.1.2.4 Video Data Collection**

Our study primarily targeted the vloggers' primary YouTube channels: *Zoella* by Zoe Sugg, *DanTDM* by Daniel Middleton, *ISuperwomanII* by Lilly Singh, and *Shane* by Shane Dawson.

These primary channels present the main characteristics of their vlog types. They also have the most subscribers and viewers out of all their channels. Sugg and Singh's second channels, *MoreZoella* and *SuperwomanVlog*, feature mainly videos of their life events, which does not reflect their overall characteristics as beauty and comedy vloggers. Middleton's channel *MoreTDM* has stopped updating since the end of 2016, and it has less relation to his overall vlog topic: gaming, which is his main feature. Shane's original channel *Shane Dawson TV* mainly features content including short films, music videos and skit videos; it is a less active channel, with the last video uploaded at the end of 2016. His second channel, *Human Emoji*, has been inactive since 2012. Now, his active channel with most subscribers is *Shane*, where he posts different original content. This channel is considered as his main channel to connect with viewers. However, we still paid attention to these four vloggers' other channels if they had useful information we could obtain during data analysis.



We collected all videos uploaded by the vloggers before August 2017 on their selected channels. The collection tool was Link Klipper,<sup>22</sup> a Google Chrome extension designed to extract all links on a web page. In total, 5,307 videos were extracted. Among them, 346 are from *Zoella*, 2,535 are from *DanTDM*, 614 are from *ISuperwomanII*, and 1,812 videos are from *Shane*.

#### **2.1.2.5 Video Categorising**

Each vlogger features multiple video types. Hence, to achieve a sufficient vision of the featured videos on the vloggers' channels, we had to categorise them for further video sample selection in the next chapters. Each collected video was watched and evaluated based on its format and topics. As the four vloggers are from different vlog areas, most categories were explicitly set for each channel based on their specific video series. Apart from their signature videos, these vloggers also have videos that are similar to each other. Each vlogger's video categories are listed below.

#### **Video Types from Zoe Sugg (Zoella)**

Haul<sup>23</sup>: Haul videos feature Sugg showing her audience beauty or fashion products she bought and providing some details, like prices.

Collection<sup>24</sup>: Collection videos have a similar format as Hauls, but do not necessarily show things Sugg just bought. For instance, she shows products she likes in the video series called 'Favourites'. Products are not only beauty related, but also others such as food and drinks.

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<sup>22</sup>Link Klipper on Google Chrome web store: <https://chrome.google.com/webstore/detail/link-klipper-extract-all/fahollcgofmpnehocdgofnhkkchiekoo?hl=en>

<sup>23</sup> Zoella. (2016) "Huge Boots Haul | Zoella" (15 February). Available from: <https://www.youtube.com/watch?v=Ty0PScqt1w8>

<sup>24</sup> Zoella. (2016) "January Favourites 2016 | Zoella" (7 February). Available from: <https://www.youtube.com/watch?v=9inkNxyFfRA>

Personal Item Showcase<sup>25</sup>: In these videos, Sugg shows the audience things she usually keeps personally, especially in her bag. Some of these items are regular daily essentials, which are not necessarily beauty products.

Beauty Experience<sup>26</sup>: Sugg introduces her everyday beauty habits in these videos, such as her daily skin care method.

Beauty How-to<sup>27</sup>: These videos feature step-by-step tutorials on beauty styles, especially makeup and hair tutorials.

Beauty Product Review<sup>28</sup>: In these videos, Sugg shows new products and expresses her opinions on them.

DIY<sup>29</sup>: These videos show food preparation and sometimes handicraft, such as festive dessert making and decoration crafting.

Fashion and Style<sup>30</sup>: These videos show Sugg in different scenes wearing different types of clothing. These videos mostly feature cinematic editing and background music. In addition to fashion, she also showcases her lifestyle in a similar format, for instance showing her home decorations and festival parties.

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<sup>25</sup> Zoella. (2014) "What's In My Bag? | Zoella" (27 January). Available from: <https://www.youtube.com/watch?v=x59f-EPEaFY>

<sup>26</sup> Zoella. (2015) "My Festive Pamper Routine | Zoella" (8 December). Available from: [https://www.youtube.com/watch?v=A\\_gDHHhufDY](https://www.youtube.com/watch?v=A_gDHHhufDY)

<sup>27</sup> Zoella. (2014) "How To: Halo Braid | Zoella" (19 February). Available from: <https://www.youtube.com/watch?v=Hf82HzwSK2s>

<sup>28</sup> Zoella. (2016) "NEW IN BEAUTY : Blogger Mail 1 | Zoella" (23 April). Available from: <https://www.youtube.com/watch?v=PSVrkAWubw0>

<sup>29</sup> Zoella. (2015) "Funfetti Cupcakes | Zoella" (16 August). Available from: [https://www.youtube.com/watch?v=XJNMCOAAN\\_Q](https://www.youtube.com/watch?v=XJNMCOAAN_Q)

<sup>30</sup> Zoella. (2013) "Autumn LookBook | Zoella" (30 October). Available from: [https://www.youtube.com/watch?v=h54pM\\_war4w](https://www.youtube.com/watch?v=h54pM_war4w)

Reaction<sup>31</sup>: Reaction videos feature Sugg reacting to things, such as her old pictures or videos made by fans. The whole process is also related to entertainment but is more specifically focused on her reaction.

Entertainment<sup>32</sup>: Entertainment videos mainly show amusing activities. For example, Sugg invites other vloggers to answer questions about herself. Entertainment is a category with a broad range of topics, but its main purpose is amusement, in addition to her other signature beauty videos.

Topical Chat<sup>33</sup>: These videos feature Sugg talking directly to the camera about personal topics and advice.

Year Conclusion<sup>34</sup>: In these videos, Sugg summarises what happened during the previous year and discusses her plans for the new year.

Q&A<sup>35</sup>: In Q&As, Sugg answers questions that viewers have asked under video comments or on social networks. Sometimes, the questions she answers are pre-set from the internet; in this case, after she finishes answering the questions, she asks other vloggers to do the same. This action is called a 'tag'. Videos in which she answers set questions are called 'tag videos' in a Q&A format.

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<sup>31</sup> Zoella. (2017) "Reacting To Zalfie Edits | Zoella" (16 January). Available from: <https://www.youtube.com/watch?v=0JFyCErh4PE>

<sup>32</sup> Zoella. (2015) "Best Friend VS Boyfriend | Zoella" (23 February). Available from: <https://www.youtube.com/watch?v=aalyr7v0t14>

<sup>33</sup> Zoella. (2012) "Dealing with Panic Attacks & Anxiety | Zoella" (7 November). Available from: <https://www.youtube.com/watch?v=7-iNOFD27G4>

<sup>34</sup> Zoella. (2014) "Goodbye 2013, Hello 2014 | Zoella" (4 January). Available from: <https://www.youtube.com/watch?v=fkBeEe3R0FY>

<sup>35</sup> Zoella. (2016) "Social Anxiety & Prank Call | #AskZoella" (15 May). Available from: <https://www.youtube.com/watch?v=h1FY1RXWSlw>

Documentary<sup>36</sup>: Documentary videos mainly showcase Sugg's life activities. She uses hand-held cameras to show different activities and environments around her, such as trips with her friends. This category also includes showcases of other topics, such as room tours, in which Sugg shows the audience her working environment.

Channel Celebration<sup>37</sup>: One video on Sugg's channel celebrates her reaching 1 million subscribers in 2013. The whole video features a montage of her past videos. Although it is just one video, it is a unique video type that also appears on other vloggers' channels.

Self-facts<sup>38</sup>: In these videos, Sugg shares several things about her, such as her hobbies and life experiences. This is also a popular video format on YouTube.

Draw My Life<sup>39</sup>: Draw My Life is another popular video format. Sugg's mainly entails her illustrating her life on a whiteboard. It includes descriptions of her earlier life and how she started vlogging on YouTube.

### **Video Types from Daniel Middleton (DanTDM)**

Categorising the videos on Middleton's channel *DanTDM* shows that he has a specific game focus, the game Minecraft. His whole channel was built around this game. Therefore, in addition to other videos on his channel, game videos that relate to Minecraft have been classified into their own categories to indicate his channel feature. All categories are listed below.

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<sup>36</sup> Zoella. (2012) "VLOG: My week with Louise (feat. FleurdeForce & Baby Glitter)" (22 April). Available from: [https://www.youtube.com/watch?v=TRTBg\\_BfbAI](https://www.youtube.com/watch?v=TRTBg_BfbAI)

<sup>37</sup> Zoella. (2013) "1 MILLION SUBSCRIBERS! | Zoella" (26 April). Available from: <https://www.youtube.com/watch?v=UKXN1IQZKfo>

<sup>38</sup> Zoella. (2013) "50 Facts About Me | Zoella" (24 February). Available from: <https://www.youtube.com/watch?v=9NGQm9i33Mc>

<sup>39</sup> Zoella. (2013) "Draw My Life | Zoella" (14 April). Available from: <https://www.youtube.com/watch?v=qx6fwery65M>

Minecraft Gameplay<sup>40</sup>: These videos mainly feature Middleton playing Minecraft in various game modes such as single-player and multi-player. In addition to uploading the recorded footage, Middleton also does live stream videos.

Other Gameplay<sup>41</sup>: Middleton also plays other games on his channel. All recordings of games besides Minecraft have been put into this category.

Minecraft Tutorial and Showcase<sup>42</sup>: In these videos, Middleton mainly showcases functions of Minecraft, such as plug-ins or things he builds in the game. Sometimes he also teaches the audience how to use the functions.

Minecraft Story<sup>43</sup>: In these videos, Middleton pretends to be a character in Minecraft. The videos are usually presented as storytelling, in which Middleton, as his in-game character 'DanTDM', conducts experiment or goes on adventures with his 'companion' Dr Trayaurus, which is a non-playable character (NPC).

Product Showcase<sup>44</sup>: In the video, Middleton showcases products he has bought or received.

Reaction<sup>45</sup>: Reaction videos feature Middleton reacting to things to express his feelings and opinions. For instance, he reacts to fan-made remix music videos of him. He also reads comments or reacts to fan mail.

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<sup>40</sup> DanTDM. (2016) "Minecraft | DETECTIVE DAN MURDER MYSTERY!!" (31 July). Available from: <https://www.youtube.com/watch?v=64-g9g9qiv4>

<sup>41</sup> DanTDM. (2014) "Terraria | "THE AMAZING MARVIN!" | TDM Plays" (21 February). Available from: <https://www.youtube.com/watch?v=VYkuRKKXdqQ>

<sup>42</sup> DanTDM. (2016) "Minecraft Lab | HOW TO BRAINWASH ANY MINECRAFT MOB!!" (9 September). Available from: [https://www.youtube.com/watch?v=YYWuGGM\\_tLg](https://www.youtube.com/watch?v=YYWuGGM_tLg)

<sup>43</sup> DanTDM. (2015) "Minecraft | BABYSITTING BABY TRAYAURUS!! | Custom Mod Adventure" (30 May). Available from: <https://www.youtube.com/watch?v=eMKyBqPwb0Y>

<sup>44</sup> DanTDM. (2017) "WORLD'S CRAZIEST FIDGET SPINNERS!!!" (20 May). Available from: <https://www.youtube.com/watch?v=2HB00BeT9hc>

<sup>45</sup> DanTDM. (2016) "DANTDM REACTS TO KIDS REACT TO DANTDM!!!" (11 May). Available from: <https://www.youtube.com/watch?v=VO0i4zH37aU>

Entertainment<sup>46</sup>: Similar to Sugg's videos, Middleton's videos in this category contain random entertaining activities – for instance, drawing his viewers' comments and tweets. Sometimes these videos contain shared fan-made animations from other channels.

Q&A<sup>47</sup>: Like Sugg, Middleton also features Q&A videos to answer viewers' question or set questions from the internet such as tag videos.

Update<sup>48</sup>: Update videos feature Middleton talking in front of the camera about some situation regarding his channel, such as plans for video uploads or issues he is facing that have caused upload disturbances.

Documentary<sup>49</sup>: Middleton also shows his life activities in videos by using hand-held cameras. Some of these videos have been created during his world tour or his attendance of other gaming events; in them, he showcases his environment and activities around him.

Channel Celebration<sup>50</sup>: Middleton also celebrates reaching subscriber milestones, which has happened several times during his YouTube career. These videos have different formats, such as montages and a chat in front of the camera.

Promotion<sup>51</sup>: These videos feature self-promotional content, such as for Middleton's world tour events and ticket sales. Sometimes they also include footage directly recorded from his live shows.

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<sup>46</sup> DanTDM. (2016) "BABY ON A GIANT SANDWICH!! | Drawing Your Tweets" (6 February). Available from: [https://www.youtube.com/watch?v=cex85\\_cLpWs](https://www.youtube.com/watch?v=cex85_cLpWs)

<sup>47</sup> DanTDM. (2016) "DRINKING TEA IN THE BATH!?" (29 October). Available from: <https://www.youtube.com/watch?v=uhvE4oOKaZE>

<sup>48</sup> DanTDM. (2016) "WHAT IS GOING ON?!" (14 July). Available from: <https://www.youtube.com/watch?v=kdmhhPGGuFM>

<sup>49</sup> DanTDM. (2016) "IT KILLS ME.." (26 March). Available from: <https://www.youtube.com/watch?v=EOS6Hg9JPLE>

<sup>50</sup> DanTDM. (2014) "Minecraft | FUNNY MOMENTS MONTAGE | 2,000,000 Subscribers Celebration!" (19 April). Available from: <https://www.youtube.com/watch?v=ypu8K3dMFh0>

<sup>51</sup> DanTDM. (2016) "DANTDM ON TOUR ANNOUNCEMENT!!" (20 April). Available from: <https://www.youtube.com/watch?v=2Emxcb0ihw>

Self-facts<sup>52</sup>: There is one Self-facts video on Middleton's channel, in which he shares personal information about himself like experiences and hobbies.

Draw My Life<sup>53</sup>: Middleton also introduces himself by drawing on a whiteboard to describe his information such as his childhood and how he started his YouTube channel.

Music<sup>54</sup>: These are music videos based on Minecraft.

YouTube Web Series<sup>55</sup>: These videos are from his web show called *Save The Show - DanTDM Creates a Big Scene*. Viewers can only access the show with a paid membership on YouTube.

### **Video Types from Lilly Singh (IISuperwomanII)**

Comedy<sup>56</sup>: Singh's comedy features her scripted performances that relate to everyday life, such as stories with her parents and friends. Sometimes other vloggers also join her in the performance.

Comedy and Chat<sup>57</sup>: Similar to Comedy, Comedy and Chat also features scripted performances. However, these videos also contain moments when Singh talks to the camera directly, describing the scenes she just showed or is going to show. This makes her both the narrator and the performer.

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<sup>52</sup> DanTDM. (2014) "TDM Vlogs | 25 THINGS ABOUT ME! | Episode 20" (15 January). Available from: <https://www.youtube.com/watch?v=HhfDzYfO2O0>

<sup>53</sup> DanTDM. (2013) "Draw My Life - TheDiamondMinecart | 1,000,000 Subscriber Special" (10 December). Available from: <https://www.youtube.com/watch?v=N2D9Y6ISFkw>

<sup>54</sup> DanTDM. (2012) "♪ "Never Ever Going to the Nether" A Minecraft Song Parody of Taylor Swift's "We Are Never." ♪" (26 September). Available from: <https://www.youtube.com/watch?v=uWL0UwFbkL8>

<sup>55</sup> DanTDM. (2017) "Sing Me A Song - DanTDM Creates a Big Scene (Ep 5)" (28 April). Available from: <https://www.youtube.com/watch?v=idxfclcgH48>

<sup>56</sup> IISuperwomanII. (2014) "How My Parents React to Someone I'm Dating" (2 January). Available from: <https://www.youtube.com/watch?v=za1Qx539vDA>

<sup>57</sup> IISuperwomanII. (2015) "The 5 Stages to Becoming a Fangirl (ft. Grace Helbig)" (7 September). Available from: <https://www.youtube.com/watch?v=mvVz4p7LCbQ>

Life Chat<sup>58</sup>: These are conversational videos in which Singh talks in front of the camera in a fixed filming location. These videos are mainly about social issues and her personal experiences. Sometimes she lists related issues and talks about them one by one, which is also a standard format for these videos.

Reaction<sup>59</sup>: Singh also does reaction videos. However, these videos are made in a performance style, in which she dresses as her parents and reacts to things, especially online videos. The videos' titles are consistent with the phrase 'my parents react'. Thus, they are similar to her comedy videos but specifically focus on reacting.

Entertainment<sup>60</sup>: This category features activities for fun. Similar to other vloggers in this study, the videos mainly present challenges and competitions Singh has invited other vloggers to participate in. Some videos also contain random entertainment content with broad topics, such as letting another vlogger do her makeup video voice-over.

Topical Review<sup>61</sup>: These videos contain discussions on specific things or events. For instance, Singh uploaded videos to review the Grammy Awards.

Show<sup>62</sup>: Singh's Show videos are mostly formatted like a television entertainment show or talk show, where she invites other celebrities to join her. The main shows featured on her channel contain content like interviews.

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<sup>58</sup> IISuperwomanII. (2017) "Types of Break-Ups" (5 January). Available from: <https://www.youtube.com/watch?v=pO-OcQMVV2g>

<sup>59</sup> IISuperwomanII. (2015) "50 Shades of Grey Trailer | My Parents React (Ep. 8)" (29 January). Available from: <https://www.youtube.com/watch?v=XHtlqJSJ8eA>

<sup>60</sup> IISuperwomanII. (2014) "Jelly Bean Challenge (ft. Kingsley)" (17 April). Available from: <https://www.youtube.com/watch?v=AlhixCuCB7c>

<sup>61</sup> IISuperwomanII. (2015) "Jay Z Almost Poops | Grammys 2015 Review" (9 February). Available from: <https://www.youtube.com/watch?v=n3lGVDc7qVo>

<sup>62</sup> IISuperwomanII. (2016) "Are You a Bad Mom? ft. Mila Kunis, Kristen Bell & Kathryn Hahn | #GirlLove (Ep. 1)" (28 July). Available from: <https://www.youtube.com/watch?v=7bmSvTP7Ntk>



Year Conclusion<sup>63</sup>: Year Conclusions on Singh's channel are uploaded at the end or the beginning of each year. Singh talks about her experiences during the last year and what is she planning for the upcoming years. This video type is similar to Sugg's.

Q&A<sup>64</sup>: Singh also features Q&A videos. The questions she answers are mainly about herself, but sometimes she also gives viewers suggestions and advice based on their questions. One feature that differs from the other case study vloggers' Q&A videos is that Singh also does Q&As as live streams to answer questions in real time.

Update<sup>65</sup>: These videos are usually about Singh's current status, for instance regarding her video schedule.

Documentary<sup>66</sup>: Similar to other vloggers in this study, in Singh's documentary videos she talks to a hand-held camera and shows the audience her surroundings and activities. She also includes behind-the-scenes clips of her comedy videos in this category.

Channel Celebration<sup>67</sup>: Singh also celebrates reaching subscriber milestones by posting montage videos and straight chat videos to thank her viewers.

Promotion<sup>68</sup>: These are mainly self-promotion videos, for instance for her events and books. The videos also feature footage of her on stage performing or giving a speech.

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<sup>63</sup> IISuperwomanII. (2014) "Why 2014 Was Amazing" (31 December). Available from: [https://www.youtube.com/watch?v=8O\\_PgPz5qZs](https://www.youtube.com/watch?v=8O_PgPz5qZs)

<sup>64</sup> IISuperwomanII. (2016) "#AskSuperwomanLIVE (01/11/16)" (11 January). Available from: <https://www.youtube.com/watch?v=2AvpV7o6vEM>

<sup>65</sup> IISuperwomanII. (2014) "HIS IS NOT A VIDEO." (30 January). Available from: <https://www.youtube.com/watch?v=NvKMxf5lqjA>

<sup>66</sup> IISuperwomanII. (2015) "The Time I Met The Rock!!" (13 April). Available from: <https://www.youtube.com/watch?v=AkFhwIRZwf4>

<sup>67</sup> IISuperwomanII. (2013) "A MILLIE FOR LILLY!!" (26 August). Available from: <https://www.youtube.com/watch?v=dCgPRkaQdec>

<sup>68</sup> IISuperwomanII. (2015) "I'm Going on a World Tour: A Trip to Unicorn Island!" (27 March). Available from: <https://www.youtube.com/watch?v=ITHMEXUOyo0>

Self-facts<sup>69</sup>: Like Sugg and Middleton, Singh has Self-facts videos to provide information about herself to viewers.

Draw My Life<sup>70</sup>: Again, like Sugg and Middleton, Singh also shares her backstory in a Draw My Life video by drawing on a whiteboard.

Music<sup>71</sup>: These videos mainly feature Singh's music and songs. Sometimes the music is performed by herself, and other times she collaborates with other people.

Other Videos<sup>72</sup>: These are random videos that do not form a category; they are mainly her earlier videos.

### **Video Types from Shane Dawson (Shane)**

Facts and Secrets<sup>73</sup>: These videos mainly feature topics about mysteries and unknown phenomena. The video topics vary broadly, such as conspiracy theories and urban legends.

Myth Test<sup>74</sup>: These videos usually have the format of a Documentary video, in which Dawson brings the camera with him and show his surroundings and friends. Unlike the usual Documentary style, however, Myth Test mainly includes videos of Dawson testing mysteries in different environments, such as exploring the haunted hotel.

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<sup>69</sup> IISuperwomanII. (2013) "50 Random Things About Me" (6 August). Available from: <https://www.youtube.com/watch?v=nrXdEoUl2Q8>

<sup>70</sup> IISuperwomanII. (2013) "Draw My Life | Superwoman" (27 June). Available from: [https://www.youtube.com/watch?v=yfTV3UV\\_WIY](https://www.youtube.com/watch?v=yfTV3UV_WIY)

<sup>71</sup> IISuperwomanII. (2016) "Lilly Singh - Voices" (8 August). Available from: <https://www.youtube.com/watch?v=C487eGb2eNk>

<sup>72</sup> IISuperwomanII. (2010) "How to Tie a Side Turla Bhangra Pagh (Turban)" (9 December). Available from: <https://www.youtube.com/watch?v=khM96e-ZpE4>

<sup>73</sup> Shane. (2016) "9/11 CONSPIRACY THEORIES" (12 April). Available from: [https://www.youtube.com/watch?v=Pia2wu\\_QqTg](https://www.youtube.com/watch?v=Pia2wu_QqTg)

<sup>74</sup> Shane. (2017) "HAUNTED HOTEL" (18 January). Available from: <https://www.youtube.com/watch?v=UktlpUNuHNc>

Life Hack Test<sup>75</sup>: In these videos, Dawson tests life hacks he found online; most of the time this is mainly for fun, without practical concern.

DIY<sup>76</sup>: DIY videos feature Dawson making handicrafts or food, such as different coloured food or slime.

Product Test<sup>77</sup>: These videos are about testing products. There are two main types of products: life products and food. For the former, Dawson tests daily products such as kids' toys. For the latter, he tries several foods based on different themes, such as the same fast-food restaurant's menu set specifically for different countries.

Reaction<sup>78</sup>: In Reaction videos, Dawson reacts to several things on the internet or about himself – for instance, trending videos, fan comments, and his old pictures and gives his opinions.

Entertainment<sup>79</sup>: Like other vloggers' videos, these contain random entertainment, such as challenges, games, and random entertaining topics. For challenges, Dawson invites other YouTube creators to join him. He also does challenges and plays games on his own, such as online quizzes. There was also a period of time when Dawson played games on his computer. All these videos are categorised under the Entertainment category with random topics.

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<sup>75</sup> Shane. (2015) "TRYING DUMB BEAUTY HACKS!" (22 December). Available from: <https://www.youtube.com/watch?v=u1f2fICvNRw>

<sup>76</sup> Shane. (2016) "GALAXY ICE CREAM - PINTEREST" (27 January). Available from: <https://www.youtube.com/watch?v=YI2kfhXAgSU>

<sup>77</sup> Shane. (2016) "TASTING MCDONALDS FROM AROUND THE WORLD" (19 December). Available from: <https://www.youtube.com/watch?v=cNS-vWcj9DY>

<sup>78</sup> Shane. (2015) "REACTING TO OLD FACEBOOK PICTURES" (27 January). Available from: [https://www.youtube.com/watch?v=0bvbH\\_OT2v8](https://www.youtube.com/watch?v=0bvbH_OT2v8)

<sup>79</sup> Shane. (2017) "DON'T MICROWAVE THIS STUFF 3!" (10 January). Available from: <https://www.youtube.com/watch?v=4ZoC8re-OC4>

Topical Review<sup>80</sup>: Like Singh, Dawson's Topical Reviews cover various topics such as celebrity news and social topics. Sometimes he explains trending words and phrases to viewers. Overall, topical reviews feature Dawson commenting on specific topics in front of the camera.

Personal Story<sup>81</sup>: These are videos about Dawson's life and past experiences. The videos mainly focus on his storytelling. For instance, he talks about a story with his family members and his experience of a car accident.

Q&A<sup>82</sup>: Like the other three vloggers, Dawson's Q&A videos feature him answering questions from viewers. He also includes set questions from the internet to make tag videos.

Update<sup>83</sup>: In these videos, Dawson mainly discusses what has happened in his life recently and other things that are going to happen, such as video updates on his other channels.

Documentary<sup>84</sup>: Like the other three vloggers, in Documentary videos Dawson holds the camera in different filming locations and introduces his surroundings and activities over one day or multiple days.

Promotion<sup>85</sup>: Dawson's channel also contains promotional content featuring his other productions. For instance, he shows episodes of his podcast and teasers of his music videos.

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<sup>80</sup> Shane. (2017) "Why YouTubers Are Depressed" (13 January). Available from: [https://www.youtube.com/watch?v=L2sBwFa\\_JFQ](https://www.youtube.com/watch?v=L2sBwFa_JFQ)

<sup>81</sup> Shane. (2015) "My Relationship With My Dad" (5 January). Available from: <https://www.youtube.com/watch?v=ETpfQJkc4NQ>

<sup>82</sup> Shane. (2015) "IF I WAS A STRIPPER" (16 March). Available from: <https://www.youtube.com/watch?v=pUOrGXh-ges>

<sup>83</sup> Shane. (2015) "Why I Don't Take My Shirt Off" (26 June). Available from: <https://www.youtube.com/watch?v=vsJmEMjIG8>

<sup>84</sup> Shane. (2016) "A WEEK IN MY LIFE!" (19 August). Available from: <https://www.youtube.com/watch?v=obhKCPk36o8>

<sup>85</sup> Shane. (2014) "MY MOVIE POSTER & TITLE!" (26 June). Available from: <https://www.youtube.com/watch?v=uncS7evm29o>

Other Videos<sup>86</sup>: These are random videos that do not have specific topics or themes.

Other Vlogger Uploads<sup>87</sup>: This category contains videos that were not created by Dawson but uploaded for other vloggers.

After selecting the case study vloggers and categorising their videos, methods were chosen for data analysis. Section 2.2 discusses these methods.

## Section 2.2: Qualitative Content Analysis in Case Study

The research questions explore the content, context, and presence in vloggers' videos to understand how they achieve audience engagement via vlogging, which is perceived audio-visually. As introduced in Chapter 1, content is the information the audience obtains directly from videos. Context is the situation of factors involved in the production of the vlog's content. Finally, the determinants of presence are also included in the audio-visual elements of the videos, and comprise verbal and non-verbal behaviours of vloggers that are perceived as audio-visual cues. Therefore, audio-visual elements in vlogs are the primary sources for exploring the research questions. We decided to use the *qualitative content analysis* approach as our primary research method; this is considered to be an appropriate method to use in the case study (Kohlbacher, 2006).

*Qualitative content analysis* belongs to qualitative descriptive design (Vaismoradi et al., 2016). It generally refers to 'any qualitative data reduction and sense-making effort that takes a volume of qualitative material and attempts to identify core consistencies and meanings' (Patton, 2002. p453). Compared with quantitative content analysis, qualitative content analysis aims to explore the meaning behind the messages (Zhang and Wildemuth, 2016). Using spoken sentences as an example, qualitative content analysis aims to explore the

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<sup>86</sup> Shane. (2010) "PEANUT BUTTER JELLY TIME!!!!!!!" (4 June). Available from: <https://www.youtube.com/watch?v=1jr9HlkTQ1E>

<sup>87</sup> Shane. (2017) "5 CREEPIEST KID SHOWS" (14 July). Available from: <https://www.youtube.com/watch?v=lmDv30YYqHA>

meaning behind sentences and how speakers use them. Studies that apply qualitative content analysis go beyond quantifying the content of data and allow researchers to understand the social reality both subjectively and scientifically by discovering elements that present the meaning of the messages, like patterns and themes (Patton, 2002; Zhang and Wildemuth, 2016).

Overall, we view qualitative content analysis as a method that focuses primarily on describing and interpreting data. Our study aims to develop an in-depth exploration of how vloggers achieve audience engagement. It aims to analyse vlogs and find factors that relate to vlog audience engagement regarding content, context, and presence in vlogs by identifying and interpreting critical patterns across four selected case study vloggers. Thus, detailed description and interpretation of elements regarding engagement in videos are essential parts of our research, and qualitative content analysis is a suitable method to analyse vlog data collected from our vloggers. Section 2.2.1 further explains how qualitative content analysis can be adapted to the analysis of vlogs.

### **2.2.1 Qualitative Content Analysis of Vlogs**

Researchers have used content analysis on media products such as images, audio recordings, and videos. For instance, Bell (2001) introduced the setting of variables and values for images for visual content analysis of models' presentation on magazines. Heuer, McClure and Puhl (2011) made similar use of content analysis to describe obesity-related pictures, such as the roles of the people shown in photos. Furthermore, other researchers have adapted content analysis to videos. For instance, Baxter et al.'s (1985) conducted a content analysis of music videos, such as identifying different behaviours of people in videos. Similarly, Durant et al. (1997) used content analysis to examine tobacco usage behaviour in music videos, and Story and Faulkner (1990) used it to investigate the occurrence of food references in television programmes. As vlogs are audio-visual products like music videos and television programmes, these examples all indicate that content analysis could be used on vlogs.

However, the above studies on media products were conducted in a more quantitative way, counting different values of variables set for media products. On the other hand, Bell (2001) indicates that researchers can further interpret the typical data qualitatively to demonstrate the meaning behind them. These suggestions are reflected by some typical studies on vlogs, which provided us with ideas of how to adapt qualitative content analysis to vlogs as multi-media products. A typical example is the research conducted by Tarnovskaya (2017), who investigated YouTube vloggers' branding strategies by using qualitative content analysis on four vloggers' videos. The analysis considered the audio-visual nature of vlogging and used multiple ways of analysing the data: transcribing verbal content in the video, such as speech, to text, and describing non-verbal elements. Transcribing verbal elements into text aimed to identify vloggers' verbal branding, such as interacting with viewers' by answering questions in their videos. The description aimed to identify non-verbal elements that related to brand building, such as the vlogging environment or the textual promotion of social media in videos. By coding both transcription and description, the patterns of these elements were identified with regard to vloggers' brand building.

In another study, Molyneaux et al. (2008) used content analysis both quantitatively and qualitatively to study the gender difference in vlogging. The quantitative approach analysed variables to describe information from the videos, such as vlogger gender and qualities. For qualitative analysis, the researchers used in-depth descriptions of four vlogs, such as the vloggers' behaviour in front of the camera and the filming environment. The views and comments on the videos within a period of time were then analysed to identify which kind of video received the most attention.

Griffith and Papacharissi (2009) used 'textual analysis' to study the culture of vlogging including its communication styles. Although they called their method 'textual analysis', we consider that it is similar to the content analysis of vlogs, as they used the term 'text' to refer to multiple objects including not only written text but also images or sound effects, which is similar to the factors investigated in the qualitative content analyses discussed above. Griffith

and Papacharissi examined multiple factors in vlogs, including narratives, editing and filming locations. The observations and descriptions of these factors were then merged into patterns and themes for the final research outcomes.

The above studies not only indicate that qualitative content analysis is suitable for evaluating vlogs, but also show that this entails an in-depth observation of both visual and audio aspects of the videos. Researchers have used multiple ways to extract the content from videos. They have used description for visual or non-verbal factors, such as vloggers' behaviours, camera usage, editing, and even whole narratives, like what happened in the vlog. For audio content, especially verbal elements, they have used transcription to extract vloggers' speech into text. The outcomes from the visual and audio elements have then been merged to develop the final results.

In this thesis, we explore vloggers' achievement of audience engagement via vlog content, context, and presence. For vlog content, as previously discussed, consumer engagement factors can be directly perceivable by the audience when watching the video (Section 1.3.1.1). This includes audio and visual elements, such as vloggers verbally addressing video comments (Burgess and Green, 2009) and the visual promotion of social media sites (Tarnovskaya, 2017). Context is the situation of factors involved in the vlog production, such as filming locations and the vlogger's own status (Section 1.3.1.2); this may also influence the production of vlog content that contains consumer engagement factors. Hence, the inference of the relationship between context and consumer engagement also needs the evaluation of the audio-visual content elements. Finally, for media engagement, presence relates to the audience's feeling of being in the environment or being with the vloggers presented in the video. Presence can be affected by various factors, such as visual ones for physical presence, and social ones like eye contact and ways of conversation for social presence (Section 1.3.2.1); these are also presented by the audio-visual format. Therefore, the audio-visual elements also need to be analysed with regard to the sense of presence in vlogs.



Therefore, our adaptation of qualitative content analysis focused on detailed observation of both audio and visual aspects of vlogs. We generally used the methods of *transcribing* and *describing* to extract critical video content in relation to our research questions during the analysis. Transcription was typically used to extract verbal content, such as vloggers' speech, while describing was mainly used to extract visual or nonverbal content. Using both methods ensured that we covered both audio and visual aspects of vlogs related to audience engagement factors regarding content, context, and presence. However, how content was specifically extracted and interpreted during the analysis differed based on the exploration of the specific research questions regarding content, context, and presence. This is explicitly explained in the methodology sections in Chapter 3 (Section 3.3), Chapter 4 (Section 4.3), and Chapter 5 (Section 5.4).

Above, we described our way of adapting content analysis to the research of vlogs as multi-media products. The next section presents the design of our qualitative content analysis to address our research questions.

## **2.2.2 Mixed Approaches to the Qualitative Content Analysis of Vlogs**

Methodologists have demonstrated different approaches to qualitative content analysis. For our research exploration, we decided to employ a mixture of two primary content analysis approaches: *inductive* and *deductive* content analysis.

### **2.2.2.1 Inductive Approach**

The *inductive* approach generates research results or theories directly from the data analysis to understand a phenomenon. This is suitable when there are limited constructed theories regarding the research question. Hsieh and Shannon (2005) refer to inductive content analysis as 'conventional content analysis', while Elo and Kyngäs (2008) refer it directly as 'inductive content analysis'. During the research process, the analysis focuses primarily on the data set by means of researchers' interactions with the data to obtain results (Patton, 2002). The data is directly coded, and the categories are created during the process by

merging similar descriptions from the data together. The data is then further interpreted and abstracted to construct an understanding of the phenomenon studied.

The strength of inductive analysis is that researchers are able to obtain information from subjects directly 'without imposing preconceived categories or theoretical perspectives' (Hsieh and Shannon, 2005. pp1279-1280). As discussed in Chapter 1, few studies have directly addressed how vloggers achieve audience engagement via vlog content, context, and presence; we aim to develop an understanding of this from the analysis of vlogs. In this case, it seems that the inductive approach to content analysis could be employed.

However, the limitation of this approach is 'failing to develop a complete understanding of the context, thus failing to identify key categories' (Hsieh and Shannon, 2005. p1280), which may be caused by the lack of support from existing theory. On the other hand, to address the central question of how vloggers achieve audience engagement, we applied existing theories regarding customer and media engagement to vlogging and used their relationships with content, context, and presence. Thus, we still relied on the current theories of engagement, and extended them to the field of vlogging. This means that the guidance from existing theories is crucial in our research, which allows us to further consider another approach to content analysis: the deductive approach.

#### **2.2.2.2 Deductive Approach**

The *deductive* approach refers to an analysis that is guided by existing theories in the related field. For instance, some codes for analysing the data are already defined. Hsieh and Shannon (2005) call the deductive method 'directed content analysis', in which previous theories about a phenomenon were already structured but need further testing, patching, or describing. Elo and Kyngäs (2008) call this approach 'deductive content analysis', which is conducted based on previous works. The existing theory helps researchers to develop materials like coding schemes. During the analysis process, new codes beyond the guided

theory are identified and added (Hsieh and Shannon, 2005). Overall, the deductive approach relies more on the existing theories than the inductive one does.

Deductive content analysis can validate theory or further extend it (Hsieh and Shannon, 2005). In this thesis, existing theories of engagement can be applied to vlogging, especially those regarding consumer and media engagement – for example, the factors from customer engagement theories via content, the context in relation to consumer engagement, and the determinants that evoke presence for media engagement. Therefore, applying the deductive approach can help us to extend the engagement theories to vlogging.

However, the main limitation of this approach is that relying too much on the existing theory to design the study may generate an intense sense of belief. Also, relying on the theory ‘can blind researchers to contextual aspects of the phenomenon’ (Hsieh and Shannon, 2005, p1283). Hence, we had to keep an open mind during the data analysis to not only analyse the data based on existing theory but also pay attention to outcomes beyond the theoretical guide. In addition, we tried to address this issue through repeated data analysis to ensure that our interpretation of the data based on the guiding theory is reasonable, and to identify whether any further improvement could be made. Multiple resources should also be used to triangulate the result further. Section 2.3 addresses the limitations of the research method.

#### **2.2.2.3 Mixture of Induction and Deduction**

In this thesis, we aim to explore our question by employing existing theories from other fields, namely customer and media engagement, to examine vlogging. Thus, we use the pre-existing theories and research in these areas as a primary guide to analyse engagement-related factors in vlogs. At this stage, the deductive analysis is used. Meanwhile, we also explore how factors from these theories are explicitly implemented by vloggers; this serves to build our understanding of how vloggers achieve audience engagement. At this stage, the inductive analysis is used to examine patterns in the engagement factors found in the vloggers’ videos based on existing theories. Perry (1998, p789) suggests that using only

induction 'might prevent the researcher from benefiting from existing theory', while using only deductive analysis 'might prevent the development of new and useful theory.' Therefore, our use of both deductive and inductive analysis can help us generate new theories regarding vloggers' achievement of audience engagement supported by prior-structured theories of customer and media engagement. We thus employ a mixture of inductive and deductive qualitative content analysis.

Researchers have also mentioned a combination of the inductive and deductive approach. For instance, Richards (1993, as cited in Perry, 1998) states that deductive and inductive analyses are frequently used concurrently, and that it is not possible to conduct a study without relying on any theory. Also, when researchers conduct a deductive analysis, data that beyond the coding scheme developed from existing theories could be added (Hsieh and Shannon, 2005), or used to construct concept of their own inductively (Elo and Kyngäs, 2008). Similarly, Armat et al. (2018) specifically argue that deductive and inductive approaches are mostly used at the same time with differed dominance during the research process, and that labelling whether a study is inductive or deductive is not suitable. This is mainly because although a study may aim to use the inductive approach, the researchers may use previous theories as guidance, for instance to build research questions; this relates to the deductive approach. Meanwhile, they may generate new codes or categories, which is the inductive approach.

In Chapter 3, we explore the question of how vloggers use video content to achieve consumer engagement. Theories already exist regarding consumer engagement factors; we apply them to vloggers to identify these factors in vlogging, and further interpret how they are implemented explicitly in vlog content. Thus, this involves both the inductive and the deductive way of analysing vlog content. Next, the question in Chapter 4 regarding context and engagement involves hypothesising contexts that relate to consumer engagement from the existing theory, and further evaluating how these factors relate to the consumer engagement of vloggers specifically. This is based on the existing theories regarding

context, but we generate new concepts from the study in an inductive way. Chapter 5 then explores factors in vlogs that relate to presence. This focuses more on the inductive observation on vloggers' videos to identify patterns regarding the differences in between the series of videos that relate to presence determinants. However, we still pre-evaluated the elements in the videos that require explicit attention during our observation based on the existing research on vlogs and presence determinants.

All in all, since we apply existing customer and media engagement theories to vlogging to construct an in-depth exploration of how vloggers obtain audience engagement via vlog content, context, and presence, we use both deduction and induction as a mixed qualitative content analysis approach to address our research targets. However, the specific way of conducting this approach is flexible; it depends on the setting of the three main research questions regarding content, context, and presence and the theories built around them. Details regarding how we used the approach are further explained in the methodology sections of Chapter 3 (Section 3.3), Chapter 4 (Section 4.3), and Chapter 5 (Section 5.4). Next, Section 2.3 discusses the limitations of the research method and addresses the trustworthiness of our research.

## **Section 2.3: Limitations and Trustworthiness**

### **2.3.1 Limitations**

As shown in the discussion in previous sections, the use of a qualitative research methodology with the qualitative content analysis in case studies is suitable for our exploration. However, three significant limitations of our method cannot be ignored: *subjectivity, replication, and generalisation*.

The first limitation is that qualitative research is sometimes seen as a relatively subjective approach (Bryman, 2012), and it is perhaps why researchers should be 'thinking about the effect of context and bias, without believing that knowledge is untouched by the human mind' (Malterud, 2001. p 483). Our research aims to explore how vloggers achieve audience

engagement by examining their real-life action of vlogging, without interrupting and separating them from their own context (YouTube). Qualitative research can include a detailed and in-depth description and interpretation of the data, keeping subjects in their natural state, and can provide us with a substantial understanding regarding the research question. Therefore, we consider that it is still a suitable method for us to employ. The concern of subjectivity still exists, but we have tried to reduce it with the establishment of credibility and confirmability in Section 2.3.2.

The second limitation is that qualitative research is difficult to replicate. For instance, Bryman (2012) states that qualitative researchers in a field focus on issues that are critical to them specifically, while other researchers may focus on different problems. This represents a challenge for other researchers to replicate the research process. This limitation can be addressed by considering how we have built dependability, discussed in Section 2.3.2, by constantly reviewing the research process and data, and providing thick and detailed descriptions of the analysis process.

The third limitation concerns the generalisation of qualitative research (Bryman, 2012). Qualitative results are often considered as having restricted coverage due to its limited sample within particular settings. This limitation also applies to our research regarding the selected sample. We used purposive sampling to select the four case study vloggers; this is a limited number due to the large population on YouTube. On the other hand, our purpose is to interpret elements in vlogs that relate to audience engagement. As we indicated, the four vloggers we selected satisfy the research criteria. They are popular vloggers who have reached positive career outcomes with large fanbases, viewership, and a high number of videos and continuous video production, with several video types of their own. This allows us to obtain rich information from these subjects. Different vlogger categories also represent the vlogger diversity that is natural on YouTube, and the patterns identified within this diversity are critical to form a more substantial answer to the question. Furthermore, since YouTube is the critical platform for vlog consumption and production, discovering vloggers on YouTube

also has its representativeness and richness. Thus, all in all, the data obtained from the selected vloggers is sufficient to substantially address the question and take the first step towards understanding the phenomena regarding vloggers' achievement of audience engagement. However, further works need to be done to evaluate whether our results can be transferred to other vloggers. This can be addressed by considering transferability, as indicated in Section 2.3.2.

Overall, we see the above three limitations as pertaining not just to our study, but as occurring across all research on essential social phenomena due to its complexity and diversity, regardless of the method used. To mitigate the effects of these limitations, however, establishing the *trustworthiness* of this qualitative study is extremely important. This is discussed in Section 2.3.2.

## **2.3.2 Trustworthiness**

Methodologists have provided strategies to enhance the trustworthiness of qualitative studies: building *credibility*, *dependability*, *transferability*, and *confirmability*. This section indicates how these factors were considered during this research to reduce the effect of the limitations discussed in Section 2.3.1.

### **2.3.2.1 Credibility**

*Credibility* or *truth value* refers to researchers' confidence in the truth of research findings (Guba, 1981; Krefting, 1991). This is the first aspect to consider when establishing trustworthiness. We have used multiple ways of ensuring qualitative research credibility. One strategy is the repeated review and analysis of the data. This can help to interpret them efficiently and understand issues that may affect the research quality. According to Pyett (2003), qualitative researchers cannot avoid repeatedly returning to data to check their interpretation. We also consider that the strategy helped to gain familiarity with the data to increase analysis efficiencies. However, being too familiar with the data may also result in missing details for the in-depth analysis. Therefore, we set time gaps between each data

review. This also helped us to evaluate the differences between each interpretation and adjust our way of analysing data to make our interpretation more reasonable. In addition, we used triangulation by referring to multiple resources for data interpretation (Krefting, 1991; Patton, 1999). Our research is also focusing on not just one vlogger but four vloggers, with rich information provided from their video data. The consistent pattern unveiled by all four vloggers' data from different categories provided further confidence in the results. Furthermore, in addition to vlogs, we also paid attention to evidence from other related resources, like vloggers' social media and YouTube comment sections. This helped us ensure that the data was interpreted suitably by triangulation.

Overall, we established the credibility of the research with repeated analysis of the data and triangulation of our research resources. All these approaches were applied to both the inductive and deductive qualitative content analyses in this thesis, which can mitigate the effect of subjectivity during data interpretation. We have also included a thick description of the phenomena investigated in this thesis to further ensure credibility (Shenton, 2004). The next section addresses the limitations of replication by considering the dependability of qualitative research.

#### **2.3.2.2 Dependability**

*Dependability* in qualitative research indicates if the research can be repeated to obtain similar results with the same methods, subjects and within the same context (Shenton, 2004). It relates to the consistency of the research outcome in the similar context (Guba, 1981; Krefting, 1991) and relates to the limitation of replication mentioned in Section 2.3.1.

We employed repeated data reviewing, or the code-recode technique (Anney, 2014; Krefting, 1991), to ensure data consistency and stability of the data analysis. We created a dense description of the entire research flow (Krefting, 1991; Thomas and Magilvy, 2011). According to Elo et al. (2014) and Elo and Kyngäs (2008), in qualitative content analysis researchers should describe the research processes and results in detail. For example,



Chapter 1 and Section 2.1 have already provided an initial detailed description of the research aim, vlogger sampling criteria, vlogger video collection, and different vloggers' video categories. These provided the description of the research purpose, subjects' selection and data collection. The following chapters also provide detailed discussions of the research finding interpretations and presentations.

By establishing dependability, another researcher may be able to obtain similar findings regarding vlogger audience engagement within the context of YouTube by using a similar process.

### **2.3.2.3 Transferability**

Regarding the limitation of the research generalisation, we consider the *transferability or applicability* of the research findings to other research subjects (Guba, 1981; Krefting, 1991; Thomas and Magilvy, 2011). Section 2.3.1 also indicated that more works need to be done to evaluate whether the results obtained from our four vloggers can be applied to other vloggers. Regarding transferability, Section 2.1.2 provided a detailed description of all selected vloggers' profiles, their channel types, states, and their video categories in the context of YouTube. Furthermore, we provide detailed descriptions of the research process throughout the thesis. This gives future researchers the opportunity to use similar procedures on other vloggers on YouTube – for instance, they could transfer the research findings about Zoe Sugg to another popular beauty vlogger like Bethany Noel Mota (*Bethany Mota*),<sup>88</sup> or the results regarding Daniel Middleton to another famous gamer like Mark Edward Fischbach (*Markiplier*).<sup>89</sup> Furthermore, the description of the selected subjects provides opportunities to transfer the findings beyond YouTube to similar video platforms,

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<sup>88</sup>Bethany Mota. (n.d.) Home [YouTube Channel]. Available from: <https://www.youtube.com/user/Macbarbie07/featured>

<sup>89</sup> Markiplier. (n.d.) Home [YouTube Channel]. Available from: <https://www.youtube.com/user/markiplierGAME/featured>

like the streaming site Twitch.<sup>90</sup> It can also help to see whether new outcomes could be drawn to further enrich our understanding of the question.

#### **2.3.2.4 Confirmability**

We have now discussed credibility to ensure confidence in the research process and results; dependability to address data consistency and stability; and transferability to consider expanding the research to other settings or subjects. The final factor to consider is *confirmability* (Krefting, 1991; Thomas and Magilvy, 2011) or *neutrality* (Guba, 1981). It relates to the study's objectivity (Guba, 1981; Thomas and Magilvy, 2011). We consider establishing confirmability can mitigate the overall subjectivity of the research.

According to Lincoln and Guba (1985, as cited in Krefting, 1991), neutrality involves the neutral state of research subjects. We collected videos made by the vloggers; we did not control this production or affect the vloggers' decisions regarding what should be shown or said in their videos. Therefore, we can confirm that the data collected from the videos represents the subjects' neutral state. We also employed strategies similar to the building of credibility. One is triangulation by using data from multiple sources (Krefting, 1991; Shenton, 2004) to further legitimate our interpretation by analysing multiple vloggers and their various video types and other related resources. We also used constant repeated data review and analysis to further justify our interpretation in both our inductive and deductive content analyses to ensure a reliable outcome.

Overall, regarding the research process, we paid attention to the limitations of subjectivity, replication, and generalisation, and we tried to reduce them by building qualitative research trustworthiness via the establishment of credibility, transferability, dependability, and conformability to ensure a reliable, justified, and credible answer to our central question.

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<sup>90</sup> Live stream platform Twitch: <https://www.twitch.tv/>

## Section 2.4: Chapter Conclusion

In conclusion, to answer the central question, we decided to conduct *case studies* of four vloggers on YouTube. We used a mixture of *inductive* and *deductive qualitative content analysis* to interpret the four vloggers' videos. We also realised the limitations of the research regarding *subjectivity*, *generalisation*, and *replication*, and proactively mitigated them by establishing *trustworthiness* by considering *credibility*, *dependability*, *transferability*, and *confirmability*.

Chapters 3, 4, and 5 explore the three main questions regarding content, context, and presence to address our central question about vlog audience engagement. These chapters describe the specific processes of the research methods used to target these three research questions. From Chapter 3, we start exploring the main research questions.

## Chapter 3: Vlog Content and Engagement

This chapter explores *Q1: How do vloggers achieve engagement via their vlog content?* We do this by investigating consumer engagement factors in vloggers' videos. We first construct a vlog content structure to serve as guidance to determine which elements should be investigated in vlog content regarding consumer engagement. We define vlogger content as having three levels: *main vlog types*, *vlog themes*, and *content elements*. Main vlog types are the categories of vlogs; vlog themes present the specific topics covered in each vlog, representing the main narratives of the video; and content elements are the elements within a single video. We then discuss the existing customer engagement theory and hypothesise primary factors that exist in vlog content that relate to vlog consumer engagement.

Next, we conduct a qualitative content analysis of 273 video samples picked from the four vloggers, focusing primarily on video themes and content elements. The outcomes indicate that all hypothesised factors – *interaction*, *self-presentation*, *information management*, and *rewards* – are in video content to achieve consumer engagement. Interaction involves the implementation of *interaction realisation*, *encouragement*, and *reflection*. Self-presentation involves vloggers' *self-information disclosing* by documenting their life actives, disclosing *personal experiences*, and showing their *surroundings* and *social characteristics*. The disclosing of extreme personal information such as personal struggles may also create a feeling of *authenticity* to engage viewers. Information management involves the use of *information providing* and *crisis management*. Rewards refer to conditional rewards depending on audience connections, or producing more videos for the audience's likes on their videos. We also discover two more factors: the use of *focused topics* in video titles to attract viewers with common interests, and the showcase of vloggers' *expertise* to gain the audience's trust.

## **Section 3.1: Content of Vlogs**

As indicated in Chapter 1, given vloggers' roles as personal brand and product (vlog) providers, vlog content mainly relates to consumer engagement of the vloggers' audience, since engagement factors need to be noticeable by consumers when brands use them (Section 1.3.1.1). We also indicated that, since consuming vlogs is the main activity for audiences to initially connect with vloggers, vlog content can allow vloggers to deliver engagement factors to their audience more straightforwardly, such as addressing viewers' comments directly in videos (Section 1.3.1.1). Therefore, we view vlog content as an essential factor for consumer engagement by driving viewers' behavioural connections outside video consumption. In this section, we further define 'content' in vlogs. This can help to explore which content can be involved in achieving consumer engagement. We mainly follow Odden's (2012) discussion and define content as any information the audience can perceive from a vlog. Thus, we consider that vlog content can be everything a video contains. We have developed a multi-level vlog content structure to comprehensively understand further how vlog content can deliver consumer engagement strategies.

### **3.1.1 Vlog Content Structure**

Little research has focused on the construction of vlog content directly. However, some studies of written blogs and vlogs have mentioned elements can be used to explain vlog content. In Chapter 2, we already selected and categorised the four case study vloggers' videos. In the following, we compare them with the elements mentioned in blogs and vlogs research to provide a clearer indication of vlog content and to provide supportive examples for vlog content structure. The following four videos were selected from one of each vlogger's signature video types:

Zoe Sugg's Haul video (title: 'Spring Clothing Haul | Zoella'),<sup>91</sup>

Daniel Middleton's Minecraft Gameplay video (title: 'TULIE IS DEAD?!?! (Minecraft Horror Map)'),<sup>92</sup> Lilly Singh's Comedy and Chat video (title: 'Telling My Parents About My Boyfriend'),<sup>93</sup> and Shane Dawson's Facts and Secrets video (title: 'MOVIE CONSPIRACY THEORIES').<sup>94</sup>

By reviewing existing research and our observations on the videos, we suggest three levels of vlog content: *main vlog types*, *vlog themes*, and *content elements*. This structure is used to discuss relationships between vlog content, consumer engagement, and the content analysis process.

### 3.1.1.1 Main Vlog Types

The first level of vlog content is the most prominent content level. We already noted it when categorising vlogger video data. It consists of *main vlog types*, which are the video categories. The selected videos – Sugg' Haul videos, Middleton's Minecraft Gameplay videos, Singh's Comedy and Chat videos, and Dawson's Facts and Secrets videos – all represent unique video categories on the vloggers' channel. However, they also have shared video types, such as their Documentary videos presenting their life activities.

Similarly, researchers have mentioned main blog type as a content level. For instance, Kaplan and Haenlein (2010) mention blogs are personal diaries and blogs that contain information in specific content areas. This means that a blog could describe the blogger's personal life and interests or focus on particular topics. Personal diaries are comparable to the life vlogs produced by all four vloggers to document their lives and activities, while the

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<sup>91</sup> Zoella. (2017) "Spring Clothing Haul | Zoella" (21 April). Available from: <https://www.youtube.com/watch?v=E45U2irMjPs>

<sup>92</sup> DanTDM. (2017) "TULIE IS DEAD?!?! (Minecraft Horror Map)" (27 July). Available from: <https://www.youtube.com/watch?v=Q6iGP7k2qYU>

<sup>93</sup> IISuperwomanII. (2017) "Telling My Parents About My Boyfriend" (31 July). Available from: <https://www.youtube.com/watch?v=Ne0CC0eEr7M>

<sup>94</sup> Shane. (2017) "MOVIE CONSPIRACY THEORIES" (31 July). Available from: [https://www.youtube.com/watch?v=cmA8fGB\\_Wic](https://www.youtube.com/watch?v=cmA8fGB_Wic)

specific topic categories reflect the vloggers' other video categories like gaming, beauty, and comedy.

Overall, the main vlog types form an initial level of vlog content that is mainly decided by the overall vlog categories.

### **3.1.1.2 Vlog Themes**

*Vlog themes* reflect specific topics covered by vlogs in each video type. The vloggers' four selected videos show that in addition to their overall video types, each video also has its unique themes.

For instance, Sugg's video 'Spring Clothing Haul | Zoella' belongs to her Haul category but specifically presents the spring clothes she bought. Middleton's video 'TULIE IS DEAD?!?! (Minecraft Horror Map)' is from his Minecraft Gameplay category, and shows him playing a Minecraft horror map. Singh's video 'Telling My Parents About My Boyfriend', categorised as a Comedy and Chat video, features Singh talking about her parents' reaction to her relationship. Dawson's video 'MOVIE CONSPIRACY THEORIES' is a Facts and Secrets video in which he showcases conspiracy theories relating to movies, which is different from his other videos of the same type.

As mentioned, all vloggers in this study also have shared video categories – such as Q&A videos, Documentary, and Entertainment videos – that answer specific questions and show their unique life activities or specific challenges. All these things the vloggers present form the primary narratives of their videos and construct the second, more detailed level of their vlog content contained by their main vlog types as vlog themes.

The content is more detailed than the main vlog types discussed above; it reflects the specific narratives of each vlog as the second level of vlog content. Next, beyond the video

themes, specific elements are perceived by the vlog audience within the video. This leads to the final level: content elements.

### **3.1.1.3 Content Elements**

After the video themes, a single video contains elements that viewers can see or hear directly. All four vloggers' videos have shared elements that are necessary in a vlog.

For example, they all contain the vloggers themselves as the main characters. When they start talking in the video, this creates verbal elements as part of their vlogs – namely, Sugg's specific commentary on the clothes she bought, Middleton's expression of his gaming experience, Singh's explanation of the situations she showcases in her comedy, and Dawson's interpretation of different pieces of evidence and resources. Furthermore, they need setups as their vlogging environment, which also constructs their videos – for example, Sugg talking in her bedroom, Dawson's presentation in his office room, Middleton's office and Singh's filming background and scenes she used for different comedy scenarios. These form the final level of the vlog content: *content elements*.

Previous research has also indicated content elements. For instance, Burgess and Green (2008) discuss the fundamental factors that construct a vlog, which include the talking head of the vlogger shot with the camera and some editing. Christian (2009) analysed the first vlogs and mentioned vlog content by camera shot types, such as close-up shots, some medium shots, and one full-body shot, which decide how the vlogger is presented in front of the camera. Burgess and Green (2009) also state that the content of interaction, which refers to videos in which vloggers address viewers' comments or respond to their audience. It is related to the verbal content of vlogs, which includes anything the vloggers say.

Aran, Biel and Gatica-Perez (2014) categorise properties of vlog styles in three clusters, based on camera shots, features of the video, vlogger's personality, and views. The first category contains more diverse shots but fewer shots for conversations. It also has more



movements, various backgrounds, and large framing. The vlogger personality in this class is more open, and the videos in this category have more views. The second type contains only videos with high image quality. The final type is the reverse of the first category: for example, vlogs have less varied shots, less movement, and fewer views. Aran, Biel and Gatica-Perez (2014) overall conclude that vlogs have two main styles which are dynamic and conversational vlogging. The former has more edits, movement and active vloggers; while the latter has less editing and vloggers' movements. Except the factor of views, other factors like camera shots, movement, background and vlogger themselves in the videos could all be content elements of the video.

All in all, we suggest that content elements – elements within a video – form the final level of vlog content. This can be vloggers in the video and their speech or behaviour, as the general factors that the audience can directly perceive. It can also be elements that are directly related to the theme of the vlog, such as the products shown in Sugg's vlog and the game in Middleton's vlog.

In summary, we view vlog content as main vlog types, vlog themes, and content elements. The structure raises the question of which level is critical for achieving consumer engagement. To determine this, the ways of achieving consumer engagement should be discussed. Section 3.2 presents our hypothesis regarding the primary factors of consumer engagement, and discusses their relationship with the vlog content structure.

## **Section 3.2: Vlog Content and Consumer Engagement**

As mentioned, we consider that consumer engagement factors need to be highly noticeable to viewers, and that vlog content can offer related messages directly in vlogs. Thus, we view vlog content as being mainly related to consumer engagement (Section 3.1). To understand how vloggers engage their audience via content, we evaluate customer engagement theories regarding factors that can achieve customer engagement. In Section 3.2.1, we

discuss engagement factors primarily reported by significant studies in customer engagement.

### **3.2.1 Consumer Engagement Factors**

Researchers in customer engagement studies have built frameworks to indicate how to achieve engagement to encourage customers' behavioural connection with product providers besides product purchase and consumption. By reviewing studies, we identify four primary factors that are significant for vloggers to achieve consumer engagement:

*interaction, self-presentation, information management, and rewards.*

#### **3.2.1.1 Interaction**

*Interaction* has been widely considered to be an essential strategy for customer engagement. Vivek, Beatty and Morgan (2012) claim that customer engagement is explained by the interaction with offerings and activities that can be initiated by both providers and customers. For providers specifically, in terms of offerings, providers offer customer services, products and other offers to achieve customer engagement. Regarding activities, providers can arrange events or projects beyond the offerings for the customer to attend and interact with the brand.

Furthermore, Van Doorn et al. (2010) state firms' supporting of customers' actions. Support can be provided through platforms such as online chat and offline events to allow customers to not only provide ideas to the company but also share with each other. The actions taken by companies can be both online and offline interactions with customers.

Sashi (2012) proposes a process to achieve customer engagement as a customer engagement cycle (Figure 3.1). In this process, firms can use connections and interactions with customers via multiple platforms. Connections can be achieved by online methods such as using social network pages, or offline via salespeople, for example. Furthermore, customers and firms interact through tools like blogging, text messaging, and social

networking to create communications. This helps firms to understand their customers and allows them to know customers' needs, and the change of these needs over time. Sashi (2012) states that if the interaction causes satisfaction, it leads to positive results, from *retention*, *commitment*, and *advocacy*, to customer engagement. This cycle is further discussed in Section 3.4.1.1 and 3.4.1.2.

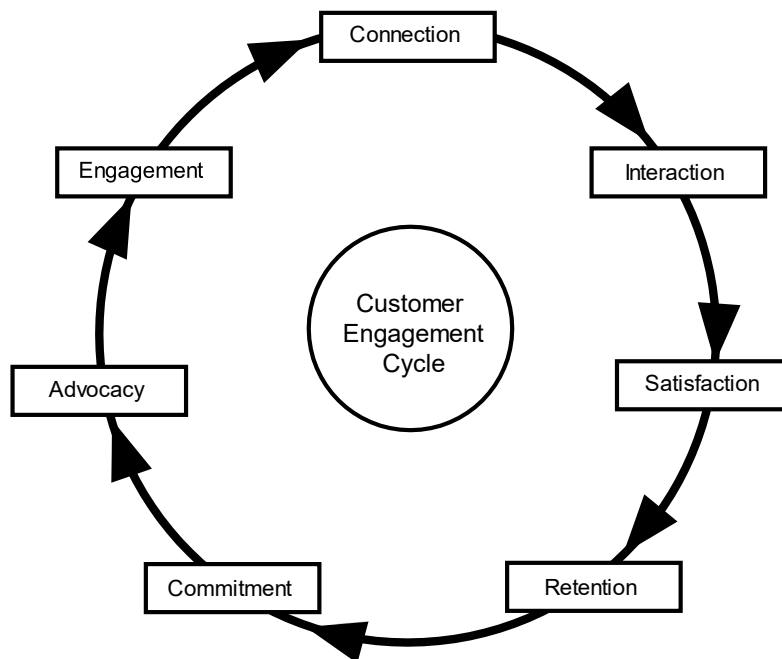


Figure 3.1: Customer engagement cycle (Sashi, 2012).

Brodie et al. (2013) suggest a process of customer engagement in the online community. The process includes the action of co-development as the sub process of engagement, including customers' participation in the co-creation of new products, which can be seen as interacting with the firm (Sashi, 2012). Brodie et al.'s (2011) definition of customer engagement also indicates that it occurs by virtue of customers' experience of interaction and co-creation with the brand. Furthermore, Vivek, Beatty and Hazod (2018) demonstrate the strategies of using facilitative role, which are similar to the use of interaction or co-creation by involving customers in the service development process.

Previous studies have indicated that vloggers also use interaction as a method to communicate with their audience. For instance, Burgess and Green (2009) state that vloggers directly address their audience's comments, which is a form of interaction. Harley and Fitzpatrick's (2009) case study describes that vloggers communicate with their audience by responding to messages in their videos or asking questions directly to obtain viewers' reactions. Tarnovskaya (2017) highlights vloggers' use of interaction for building personal brands. For instance, vloggers ask users to write their thoughts on current videos or suggestions on the production of new videos. This is similar to brands encouraging consumers to interact or co-create content. Our video categorising shows that the vloggers under study have created Q&A videos to answer their audience's questions (Section 2.1.2.5), which is also a sign of vloggers performing interaction.

Therefore, we hypothesise that our vloggers perform interaction in their videos to achieve consumer engagement. For instance, vloggers may address viewers' comments and responses (Burgess and Green, 2009; Harley and Fitzpatrick, 2009), co-create videos (Tarnovskaya, 2017), or use interaction to build communication with their audience, like companies do (Sashi, 2012).

### **3.2.1.2 Self-presentation**

Goffman (1959) introduced the concept of *self-presentation* to refer to individuals' management of the self-impressions they deliver to others. People choose different self-elements to show to others depending on the setting, and hide some self-features that are not ideal. Goffman (1959) viewed self-presentation as an analogy to performing on stage: the front stage is what other people see about the presenters, including the presenters' selected personal features and actions; and the backstage refers to a less filtered self.

Self-presentation allows individuals to create their online personal brand identities on YouTube and other social media sites (Chen, 2013; Labrecque, Markos and Milne, 2011). By applying this concept to vloggers, we view self-presentation as relating to vloggers'

delivery of self-impression to their audience, which can develop their personal brands. The brand is considered to be one of the primary factors that correlates with customer engagement (Van Doorn et al., 2010). Characteristics of the brand can affect customer engagement. Therefore, branding is important to gain positive customer engagement towards the corporation. From our perceptive, vloggers are personal brands that provide videos as products for their audience. Moreover, personal branding reflects regular branding process, which comprises the process of identifying brand attributes, developing brand statement, and making the brand visible to the public (Arruda, 2003, as cited in Chen, 2013). Thus, if vloggers use self-presentation strategies in their vlogs, it may affect their consumer engagement. By reviewing research on self-presentation in the blog and social media fields, we consider that vloggers' self-presentation actions for audiences' consumer engagement mainly relate to vloggers' disclosure of personal information or *self-disclosure*.

*Self-disclosure* refers to the unveiling of personal information to others (Collins and Miller, 1994). It is similar to Goffman's (1974) concept of backstage presentation, when people show their more unfiltered self to others, and is considered to be part of self-presentation (Schau and Gilly, 2003). Joinson (2001) also describes this as the result of lowered concerns about self-presentation to the public.

Studies on the self-presentation of online personalities show that self-disclosure is a critical self-presentation action or strategy. For instance, in blog research, a typical study by Schau and Gilly (2003) explored self-presentation strategies used by bloggers, who are seen as similar to vloggers in this thesis except that they upload written blogs online; this is suitable for hypothesising about how vloggers present themselves in an online environment. These authors found self-presentation strategies that we view as relating to bloggers' self-disclosure to their readers. These strategies are the process of choosing which aspects of themselves to disclose and transfer to the digital blog field, and building digital portrait, such as unveiling pictures of themselves or sharing family photos. Bloggers also use digital associations to reference their relationship with the objects. For instance, a person who

worked in interior design firm uses the logo and links of a home appliance brand in his blog to represent his preference of design styles. Bloggers also use hyperlinks in their linear posts to link to other content, such as more detailed life stories. As vlogs are similar to blogs, vloggers may also self-disclose as bloggers do in the online environment as their self-presentation, but in a more audio-visual way than in blogs. For instance, they may disclose their personal stories to their audience directly in their videos without including images, hyperlinks, or textual descriptions.

Similarly, Trammell and Keshelashvili (2005) investigated the self-presentation of A-list bloggers, who were well-known celebrity bloggers, just like the case study subjects in this thesis. The study found a high level of self-revelation, which is similar to disclosing self-information to others. The self-disclosure rate of well-known bloggers was higher than that of other bloggers. This allows us to consider that popular vloggers, such as the four vloggers we picked, may actively disclose their self-information to the public.

Research on other social media sites indicates a similar use of self-presentation as disclosing self-information to the public. For example, Smith and Sanderson (2015) investigated athletes' self-presentation on Instagram and found that subjects mostly presented their personal lives, hobbies, families, and charity work in addition to their sports career. Lebel and Danylchuk (2012) explored the self-presentation strategies of professional tennis players on Twitter and discovered that they focused on backstage presentation, such as describing personal interests and activities. This is similar to Smith and Sanderson's (2015) Instagram study, which revealed that celebrities normally use social media to disclose their self-information as a strategy of self-presentation; this is in line with popular bloggers' self-presentation (Trammell and Keshelashvili, 2005). We also view the structure of YouTube as similar to social media sites, as vloggers post videos as their social media updates. Therefore, vloggers on YouTube may also actively disclose their self-information to the public as their main way of self-presentation in addition to the video content that has built their career, such as beauty, gaming, comedy, and lifestyle videos.

We consider self-disclosure and consumer engagement as having significant connections based on studies indicating the effect of self-disclosure in human relationships. Collins and Miller (1994) found that disclosing self-information made people like each other more. People who desire a long-term and intimate relationship will actively disclose their self-information, for instance in the context of online dating (Ellison, Heino and Gibbs, 2006; Gibbs, Ellison and Heino, 2006) or in a classroom setting, where teachers' self-disclosure of negative information, such as admitting their mistakes, may make them more approachable to students (Cayanus, Martin and Goodboy, 2009). Building an intimate and long-term relationship with customers is also the establishment of customer engagement, which may also result in further relationship building between consumers and firms (Sashi, 2012). We consider that vloggers are both personal brands and individual video providers, who may actively build relationships with new or existing audience bases. Thus, we hypothesise that self-disclosure as self-presentation occurs in vlogs for consumer engagement. This refers to any uncovering of vloggers' information in addition to their signature vlog content. The four vloggers under our study have made videos to document their life activities (Section 2.1.2.5), which could be considered to be a form of self-information disclosing. This further indicates the potential use of self-disclosing as vloggers' self-presentation in their video content.

### **3.2.1.3 Information Management**

*Information management* refers to product providers' use of various resources to keep their customers informed about their products (Van Doorn et al., 2010), thus managing the information environment around customers. For instance, companies can hold events like conferences and other advertising activities to promote new products and services. This is also related to the concept of relevance building (Vivek, Beatty and Hazod, 2018), which includes brand companies provide relevant information that customers need.

Information seeking is a common purpose of media consumption. Katz, Haas and Gurevitch (1973) demonstrate that audience's needs for the information that can be satisfied by the media. For instance, television can fulfil viewers' needs for the information regarding the

latest stories happened about the society and the world. Shao (2009) also indicates that information seeking is one of users' motivations to consume user generated media content. Based on the research including Katz, Haas and Gurevitch's (1973) and Shao's (2009), Khan (2017) focused directly on the users' motivations for participation and consumption on YouTube and considered information seeking as one of viewers' purposes. Kahn (2017) found that the motivation of finding information predicted liking and commenting on the videos, which relates to the YouTube engagement metrics that allow viewers to connect with vloggers as consumer engagement besides video consumption.

However, the information seeking discussed above is based on viewers' own desire to find the information they need. We consider that the providers' actions of providing information to keep the audience updated relates to providers' more active actions to fit consumers' needs or keep them interested. Actively providing information could be more effective to allow the audience to connect to providers directly. For instance, instead of leaving consumers to seek the information they need on their own, firms also actively provide such information, for instance about products. Research has also shown that vloggers promote different information in their videos, such as their social media sites (Tarnovskaya, 2017). Therefore, we hypothesise that vloggers in our study actively provide related information in which their audience could be interested, instead of completely relying on the audience's own seeking actions. Some promotional videos found during the video categorisation in Chapter 2 (Section 2.1.2.5) further indicate that vloggers provide information in their videos' content.

In addition to information offering, firms also actively respond to negative information from sources such as news media reports (Van Doorn et al., 2010), for instance, apologising to their customers regarding the issues of product quality and providing information about how they are fixing the problem. This relates to the strategy of *crisis management* (Veil, Buehner and Palenchar, 2011) when companies face crises that can harm a firm's reputation (Coombs, 2007). Vloggers can also perform similar behaviours to defend their reputations on YouTube. For instance, on 14 February 2017, Winkler, Nicas and Fritz (2017) posted a



news article in the Wall Street Journal (WSJ) reporting on anti-Semitic videos posted by the YouTube star with the most subscribers, Felix Kjellberg (also known as *PewDiePie*<sup>95</sup>). Following this report, Kjellberg uploaded a video to apologise for his behaviour, but also accused WSJ of attacking him with untrustworthy evidence (PewDiePie, 2017). A similar situation may also happen to our vloggers to drive them to use similar methods to prevent loss of engagement.

Therefore, we hypothesise that the information management used by companies also exist in our four vloggers' content for consumer engagement by providing information to the audience or protecting their achieved engagement from a crisis.

#### **3.2.1.4 Rewards**

*Rewards* are prizes that companies provide to customers for engagement (Van Doorn et al., 2010). For instance, they can provide deals and discounts to customers who shared brand related content online, which firms commonly do on social media for customers' participation (Ashley and Tuten, 2015). Furthermore, Vivek, Beatty and Morgan (2012) note the providers' offerings for customer engagement. These offerings, in addition to interactive factors like activities and services, can also be seen as including a reward system for customers.

Rewards can also be offered during the interaction process. For instance, Sawhney, Verona and Prandelli (2005) and Hoyer et al. (2010) studied the co-creation activities between companies and their customers for products development and innovation; they state that rewards is useful to encourage the co-creation process. Co-creation is also considered to be related to the occurrence of customer engagement (Brodie et al., 2011). As mentioned in Section 3.2.1.1, vloggers may encourage audience co-creation of new videos (Tarnovskaya, 2017). Hence, we hypothesise that vloggers also provide some forms of rewards for their audience to encourage their participation or connection with them. During the video data

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<sup>95</sup> PewDiePie (n.d.) Home [YouTube Channel]. Available from: <https://www.youtube.com/user/PewDiePie/featured>

collection and categorisation presented in Chapter 2 (Section 2.1.2.5), video titles already indicated that Sugg and Middleton have held some giveaway events in their videos, which strengthens our hypothesis.

### **3.2.2 Engagement Factors and Vlog Content**

By comparing the above four strategies and vlog content structure – comprising main vlog types, vlog themes, and content elements (Section 3.1) – we consider that all four factors mentioned above are highly likely to appear in vloggers' video themes and content elements.

For interaction, direct addressing viewers' response is common in vlogs (Burgess and Green, 2009). Tarnovskaya (2017) indicates that vloggers make videos to directly address their audience's comments, which forms the whole theme of the video. The categorisation of the video types of the four selected vloggers already showed that they all have Q&A videos to address viewers' questions directly. This indicates that interaction can be presented in vlog content as the overall video theme. Furthermore, research from Harley and Fitzpatrick (2009) suggest that vloggers ask their audience questions directly in the video. This indicates that the interaction factor may also occur as part of the video content in our vloggers' verbal delivery.

For self-presentation, vloggers in our study may directly share their personal experiences and lives with their audience if they want by talking to the camera and delivering verbal messages, no matter what kind of video they are making. Moreover, as Nardi et al. (2004) indicate, bloggers directly write about their lives for self-documentation. As mentioned in Section 2.1.2.5, the four vloggers under study have produced Documentary videos. In this case, the content of the entire video could be self-presentation.

Furthermore, vloggers in our study may provide information directly in their videos. The promotional content in our video categories indicates that their video themes contain information providing too. As mentioned in Section 3.2.1.3, four vloggers may also use

conversational strategies in videos for crisis management.

In addition, Sugg's and Middleton's videos with product giveaways show that vloggers deliver information about rewards in their videos, which we predict to be presented as vloggers' notification of rewards during the video or as the overall video theme.

*Q1 asks: How do vloggers achieve engagement via their vlog content?* Overall, we hypothesise that vloggers in our study achieve consumer engagement by using *interaction*, *self-presentation*, *information management*, and *rewards* via vlog content. Section 3.3 presents the process of the content analysis used on the four vloggers' videos. The analysis aims not only to discover the hypothesised engagement factors in the vlog content, but mainly to construct an understanding of how these factors are implemented in vloggers' video content and how this can result in consumer engagement.

### **Section 3.3: Methodology**

We conducted case studies of the four vloggers, with a qualitative content analysis to identify consumer engagement factors and their implementation. We did this with a mixture of deductive and inductive approaches, as discussed in Section 2.2.2.

First, we picked video samples from the categorised videos of the four vloggers: Zoe Sugg, Daniel Middleton, Lilly Singh, and Shane Dawson. Then, we conducted the qualitative content analysis. As explained in Section 2.2.2, we first used a deductive approach by building an initial coding scheme based on existing theories and research. In this step, broad codes were developed based on the existing customer engagement factors hypothesised. Then, the content of the videos was coded based on this coding scheme to initially address the appearance of these customer engagement factors in vlog content. After the initial coding, content assigned to the broad codes was coded again in an inductive way to identify the patterns between the content, and to explore how our four vloggers explicitly

implemented engagement factors. The patterns were then further interpreted based on existing theories and research to examine their relationship with vlog consumer engagement.

### **3.3.1 Sampling**

In Section 2.1.2.5, we presented vloggers' video types for all videos uploaded before August 2017. For the content analysis, we considered both later and earlier videos to build a complete impression of the vloggers' video content throughout their careers. One video was selected from the beginning of each year in each main video type, up to the year 2017. For some categories that did not have videos from the beginning of each year, videos uploaded closer to the year's starting point were selected. For instance, for Sugg's Haul videos, each video uploaded close to the beginning of 2010 until 2017 was selected. As a result, eight videos were chosen from the Haul category. Selecting samples from every primary video type can provide a sufficient and comprehensive impression of how the engagement factors are implemented by our vloggers, as these videos can reflect the main production features of each vlogger.

There were differences between the methods of sample selection used for each vlogger because of their characteristics. For Dawson, some of his uploaded videos were not made by him but by other vloggers; these were not included in the sample. Some random shot videos were also excluded. Furthermore, in January 2018, 230 videos were removed from his channel by either Dawson himself or YouTube, which lowered the total number of videos collected from his channel to 1,582 instead of 1,812. We believe this may have been caused by the online rumour of alleged paedophilia (Thomas, 2018) and some harassment-related video content. Some deleted videos were samples previously picked for this analysis. Given the ethical consideration that either the vlogger or YouTube did not want these videos to be publicly viewed, we replaced some samples from Dawson's channel by other public videos that were published close to the previous samples' uploading dates.

For Middleton, we avoided selecting pure gameplay footage without his physical presentation; we only consider videos that contain Middleton's face cam clips in the corner, because this format is the primary way in which he showcases gameplay and form the vlog style videos, like Sugg's showcasing of beauty products. Early Promotion and Update videos that only present gameplay footage were also excluded. Finally, we did not consider other videos such as music videos, animations, web series and other videos of pure gameplay footage, such as Minecraft Story.

Similarly, music videos and other non-categorised videos produced by Singh were also excluded from our sample selection. Also, we chose her Year Conclusion videos based on the year she concludes in it rather than the uploading time. For instance, her video about the year 2012 was uploaded in January 2013 due to her grandfather's passing away on New Year's Eve. In this case, it was still selected for the sample as it focuses on the year 2012. Thus, six videos that concluded the year were selected: from 2011 to 2016.

In total, 273 videos were collected as our final sample. There are 76 videos from Sugg (video reference: ZS\_01 to ZS\_76), 50 videos from Middleton (video reference: DM\_01 to DM\_50), 74 from Singh (video reference: LS\_01 to LS\_74), and 73 from Dawson (video reference: SD\_01 to SD\_73). The complete list of video samples with reference numbers can be found in Appendix A from Table A.1 to A.4.

### **3.3.2 Content Analysis Process**

As discussed in Section 3.2, based on the vlog content structure and consumer engagement factors, the content levels of vlogs that could contain engagement factors are vlog themes and content elements. Vlog themes refer to the main topics that a vlogger discusses in a video, whereas content elements are the elements that the audience can perceive in each video. These two levels are the primary focus of this analysis.

### 3.3.2.1 Development of Coding Scheme

Based on the discussion in Section 3.2, the hypothesised engagement factors were used to develop four main codes for the deductive part of the content analysis: *Interaction*, *self-presentation*, *information management*, and *rewards*.

*Interaction* contains any message that vloggers deliver in videos that requires viewers' actions in addition to video viewing, such as leaving discussions and comments on YouTube or connecting with them outside their channel.

*Self-presentation* contains any disclosure of personal information, such as vloggers' lives, their status, and life activities. Overall, we consider any additional personal information that vloggers disclosed in their videos to be self-presentation.

*Information management* comprises two parts. The first refers to the information providing or promotion of related products, especially video products. The second is the addressing of issues regarding the vloggers' reputation in the form of crisis management.

Finally, the *rewards* code indicates offers from vloggers to reward their audience's actions and contributions.

### 3.3.2.2 Data Analysis Process

#### Deductive Analysis

The first step of the content analysis is to identify the elements in the video content that relate to the hypothesised consumer engagement factors. The video samples were arranged by categories. All videos were watched in full and in detail; and in-depth observations were made to apply any codes properly. Then, the prebuilt codes were applied to each video. As we discussed in Chapter 2, we conducted a content analysis of vlogs as multi-media products by using transcription and description to extract critical video content for the coding process. The transcriptions represented verbal elements, while the descriptions focused on

visual and non-verbal factors (Section 2.2.1). The deductive coding comprised two main coding approaches. If the theme of a video led directly to an engagement factor, the code was assigned to the entire video with a description of the theme. The video themes were identified by watching the whole video from beginning to end to catch the main narratives of the video. For content elements, if the engagement factors were delivered by the vloggers' verbal messages, transcripts of the messages were extracted as textual content and coded with time stamps. If the other non-verbal factors such as visual messages were related to predefined engagement factors, they were transferred into the textual description and then assigned to related codes with the noted time stamps. Table 3.1 shows an example of deductive coding from one of Sugg's Q&A videos (ZS\_66, 2014).<sup>96</sup> Tables B.1 to B.4 in Appendix B provide more examples of deductive analysis results.

Table 3.1: Examples of deductive coding from a Sugg's Q&A video with coded themes (blue), quotes (green), and non-verbal content as descriptions (yellow).

Broad Codes	Examples of Content Assigned to Broad Codes
Interaction	<p><b>As Theme:</b> Sugg made the whole video to answer questions from viewers.</p> <p><b>As Content Elements:</b> Sugg asks viewers' opinions (00:03:27): 'Let me know in the comments, who you would like to see any YouTube girl band.'</p>
Self-presentation	<p><b>As Content Elements:</b> Sugg discloses her boyfriend in her current filming location (00:03:51).</p> <p>Sugg discloses personal information about events she just experienced (00:06:57): 'Well, it's funny you should ask me this, because about three minutes before reading that question I did trap my hair in a car door.'</p>
Information management	<p><b>As Content Elements:</b> Sugg provides information about her Twitter name on screen for viewers to follow (00:09:31).</p> <p>Visual end card appears at the end to present related information including Sugg's social media links and other videos (00:09:43).</p>
Rewards	<p><b>As Content Elements:</b> Sugg asks viewers to like the video for more similar content (00:09:21): 'So, give this video a massive thumbs up if you want me to do more of these more often.'</p>

<sup>96</sup> Sample videos are cited by their reference numbers and years of upload as shown in Appendix A. For instance, ZS\_66 means the 66<sup>th</sup> video sample of Zoe Sugg. Other initials are DM (Daniel Middleton), LS (Lilly Singh) and SD (Shane Dawson).

## Inductive Analysis

Inductive coding was applied to the content that had already been coded deductively. The content in the broad codes was then coded again to identify patterns in how each main engagement factor was implemented, which also generated more sub-codes.

In the inductive approach, we continuously compared each piece of coded content, namely content elements and themes, to identify specific patterns in the implementation of each engagement factor. Then, we grouped these pieces of content together and gave them a new code. Inductive coding could reveal how engagement factors were implemented explicitly in addition to their general existence in that content. New codes were generated to code other content to which broad codes had been applied. Table 3.2 shows an example of inductive coding for the implementation of *interaction*. Table B.5 of Appendix B provides more examples of inductive coding results.

Sometimes, the inductive and deductive processes were conducted at the same time. For instance, if patterns were identified during the deductive analysis, inductive codes were developed alongside the analysis. In other cases, during the inductive coding, new factors in the content were identified as relating to the main codes that had not yet been found. Other times, the induction was executed after the videos were coded deductively. Thus, the inductive and deductive content analyses were conducted flexibly, depending on the video content that was being addressed.



Table 3.2: Examples of the inductive coding results for *Interaction*.

Interaction	
Examples of Grouped Coded Content from Deductive Analysis	Examples of Inductive Coding Result
<p>Sugg made the whole video to answer questions from viewers. (ZS_66)</p> <p>Middleton made the whole video because it was requested by viewers (00:00:47): 'So, you've been asked for this for ages. Let's get straight to it.' (DM_36)</p> <p>Singh made the whole video to answer questions from her audience (LS_51)</p> <p>Dawson made the whole video because it was requested by a viewer (00:01:45): 'One tweet I got that made me laugh out loud was "talk about why YouTubers are so fuckin sad all the time?" [ . . . ] and I was like: "No wait, this could be an interesting video." Maybe.' (SD_38)</p>	Interaction Realisation
<p>Sugg asks for video ideas in the new year (00:16:47): 'I really want to know what videos you guys would like to see from me in 2015, so if you have any suggestions for those then do leave those in the comments below also' (ZS_13).</p> <p>Middleton asks viewers' opinions on his in-game character (00:02:37): 'Anyway, what do you think of my skin? Looks awesome right.' (DM_01)</p> <p>Singh asks for video ideas (00:04:53): 'Comment below let me know what other videos you want to see.' (LS_07)</p> <p>Dawson asks viewers to express their opinions on the photos he just showed (00:04:16): 'There you guys go that was me reacting to my old pictures. Let me know down in the comments what your favourite one was.' (SD_20)</p>	Interaction Encouragement
<p>Sugg thanks viewers' contribution (00:16:12): 'Thank you all so much for hitting the subscribe button, commenting on my videos, for liking my videos, for tweeting me, for just being the most amazing viewers ever.' (ZS_13)</p> <p>Middleton made the whole video to thank viewers' contribution to his channels' subscriber count. (DM_40)</p> <p>Singh reacts to audiences' messages sent to her (00:00:40): 'I've gotten so many comments and emails and whatnot of support. So, I really really appreciate that you've really been there for me and helped me through this difficult time.' (LS_42)</p> <p>Dawson made the whole video to react to viewers' comments under one of his other videos. (SD_19)</p>	Interaction Reflection

As mentioned in Section 2.3.2, to ensure the trustworthiness of the qualitative content analysis, the same coding process was executed at least twice for each video. This served to ensure that the deductive coding covered significant messages relating to the broad codes that were developed: self-presentation, interaction, information management, and rewards. It also helped to check the interpretation of the sub-codes from the inductively coded messages. We waited at least two weeks (Anney, 2014; Krefting, 1991) after the first coding to perform another analysis of the same data with the same deductive and inductive coding approach. Then, the coded messages were compared to identify any similarities or

differences, to further justify the results, and to reduce the effect of subjectivity during the coding process.

Once the coding process was complete, the results for all four vloggers were compared. We noticed some consistent patterns across all four. We then employed theories from existing research to interpret the data further, to analyse how the identified factors in these patterns could relate to consumer engagement. Video content that was coded as relating to the engagement factors was examined in depth. Some interpretations of the video content were also made with other resources, such as the comment sections, video descriptions, the vloggers' other social media accounts, other YouTube channels, or other videos. Using multiple sources also served as triangulation, and strengthened the analysis results. Thus, although our study mainly focused on the selected videos, our interpretation of the data went beyond the analysed resources to form a more reliable answer to the research question.

### **3.3.3 Limitations**

This section discusses the limitations of the method described in this chapter specifically. First, the video samples were from all the primary categories of the four vloggers; this provided us with a wealth of information for the analysis and constructing understanding of the research question. However, further research could be undertaken to see whether the results can be transferred to other similar vloggers and videos on YouTube, or whether any new outcome could be obtained to widen our understanding of the questions.

Second, our study of the vloggers' video content aimed to explore the existence of the factors that can result in consumer engagement in their videos based on existing studies on customer engagement and triangulation with other evidence resources. We obtained sufficient results to construct our understanding of how vloggers can achieve engagement via vlog content. However, although our results propose that these factors contribute to consumer engagement, they do not indicate whether these factors all do so in the same degree. For instance, we do not know whether interaction can result in more engagement

than rewards can. Future studies could compare the effect of these factors on consumer engagement levels by using statistical approaches. This could be done by, for instance, calculating engagement metrics on YouTube, such as the number of comments, likes, and views.

Section 3.4 reports the content analysis findings regarding consumer engagement factors in vlogs, and discusses their connections with consumer engagement.

## Section 3.4: Findings and Discussion

All four primary consumer engagement factors were identified in vlog content as both themes and content elements, which are *interaction*, *self-presentation*, *information management*, and *rewards*. We also discovered patterns of explicit implementations of these factors across the four vloggers' videos. We evaluated the results using existing research, and conducted further in-depth observation of the videos and other resources. This helped us interpret how these factors could result in the consumer engagement of vlog audiences. In addition, we found two more factors in vlog content that may lead to consumer engagement: *focused topics* and *expertise*.

### 3.4.1 Interaction

*Interaction* refers to the actions that vloggers take to establish communication with their audience. The results showed that the four vloggers interacted with their viewers. There was a consistent pattern with three types of interaction actions: *interaction realisation*, *encouragement*, and *reflection*. We argue these can all result in consumer engagement.

#### 3.4.1.1 Interaction Realisation

*Interaction realisation* refers to vloggers fulfilling their audience's interactive requests. The interaction realisation in vlog samples was identified mainly as video themes. This means that entire video's content is the result of interaction realisation.

One type of interaction realisation is universal across the four vloggers: the use of Q&A videos. In these videos, vloggers usually answer questions asked by their viewers (e.g. DM\_27, 2013; LS\_52, 2016; SD\_49, 2015; ZS\_66, 2014). The production of such videos usually starts with the audience asking the vlogger questions via different platforms, such as social media sites or the YouTube comment section. Our vloggers have also requested audience to ask them questions. The vloggers then make videos to answer these questions. Once the final video is uploaded, it offers the interaction the audience wanted.

Another common type of interaction realisation is fulfilling the audience's video requests. All four vloggers made videos that viewers asked for. For example, at the beginning of a Beauty How-to video, Sugg states 'I've only ever done one video on how-to-hair, and I get a lot of requests from you guys' (ZS\_31, 2014. 00:00:14<sup>97</sup>). This mention indicates that the current video is the realisation of the audience's past requests.

For Singh, the typical video type that relates to the fulfilling of her audience's requests is the Reaction in which she acts as her 'parents' and reacts to popular online content. She created this video series because of viewers' suggestions. In 2013, In the first video in this series she mentions that she asked her audience about video ideas and 'some genius person said: "Your family's reaction to Miley Cyrus' Wrecking Ball"' (LS\_22, 2013. 00:00:08). Then, in every sample video from later in the series, she constantly indicates that the video was made based on viewers' requests (Figure 3.2).

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<sup>97</sup> Time stamp for indicating the part of the video is being quoted, which is formed as: Hour : Minute : Second



Figure 3.2: Singh indicates that viewers requested the current video by showing their suggestions on the screen (LS\_26, 2017).

Dawson makes similar videos. For instance, his DIY videos are also suggested by the audience. For instance, in a DIY video, he indicates that he created the video because of viewer requests: ‘Yes, you guys wanted me to do another Popin’ Kitchen,<sup>98</sup> so that is what I’m gonna do.’ (SD\_12, 2015. 00:00:12)

Similarly, Middleton makes viewer-requested videos too. For example, at the beginning of a video in which he reacts to fans’ remix videos of him, he says: ‘[Y]ou guys have been spamming me a lot like crazy with a video that I’m going to be reacting to today called “DanTDM Singing Closer”’ (DM\_23, 2017. 00:00:42), which also indicates the video is made based on things viewers have asked him to do. In addition, the vloggers encourage the audience to suggest video ideas; this is further discussed in Section 3.4.1.2.

Overall, all four vloggers make videos to fulfil their viewers’ needs as interaction realisation. This type of interaction mainly appears in video themes, such as Q&A videos or non-Q&A

<sup>98</sup> A Japanese food DIY kit.

videos requested by the audience. In his customer engagement cycle (Figure 3.1), Sashi (2012) indicates that only a satisfactory interaction between the provider and the customer can lead to further customer connection and interaction for accessing other steps toward engagement. Thus, vloggers' behaviours of fulfilling consumers' requests for new videos and answering their questions may satisfy viewers' needs and lead to their satisfaction to build a critical bridge towards final engagement.

Furthermore, we suggest that interaction realisation, especially when a vlogger creates an audience-requested video, is the completion of co-creation between product providers and consumers. Co-creation itself is also considered to be a critical factor for customer engagement (Brodie et al., 2011; Brodie et al., 2013), and we argue that vloggers' completion of co-creation can further encourage more engagement behaviours. The viewers may feel that their needs can be fulfilled and will continue interacting with vloggers who provide the requested content. Meanwhile, vloggers will continuously provide requested videos to viewers. This involves the audience in a co-creation cycle, which we found on all four vloggers' channels.

For instance, one month after the hair tutorial requested by viewers (ZS\_31, 2014), Sugg posted another hair style tutorial and indicated that it had also been requested by her audience.<sup>99</sup> Similarly, as we mentioned, Singh's Reaction videos from 2013 to 2017 are all based on audience suggestions. Likewise, after reacting to his remix video (DM\_23, 2017), Middleton also reacted to another video, which according to him was suggested by his audience too.<sup>100</sup> Finally, Dawson fulfilling his audience's request for a DIY video also caused viewers to suggest other DIYs for him to try. For instance, as we mentioned, his DIY

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<sup>99</sup> Zoella. (2014) "How To: Messy Bun | Zoella" (19 March). Available from: <https://www.youtube.com/watch?v=y8dl6PSpOXE>  
Sugg indicates the above video is requested (00:00:22): 'The next hair style I want to do with you is also very highly requested.'

<sup>100</sup> DanTDM. (2017) "DANTDM SINGS POKEMON?!" (4 June). Available from: <https://www.youtube.com/watch?v=V9BGW-6vIm0>  
Middleton indicates the above video is requested (00:00:09): 'You guys have been suggesting me to watch of these and react to these on Twitter like crazy.'

Japanese food kit video was suggested by viewers (SD\_12, 2015). In another later video, he switched to another DIY kit and indicated that this one had also been requested by his audience.<sup>101</sup>

This constant receiving of requests and realising of similar content creates the co-creation loop, in which vloggers' content creation results in further audience requests for similar content and more interaction realisation. This phenomenon indicates that interaction realisation is critical for further engagement behaviour from the audience. This behaviour entails sending video request to vloggers and creating connections outside the video, and allows vloggers to keep realising requests and triggering more similar requests.

All in all, our results indicate that the four vloggers use interaction realisation in their video content to achieve consumer engagement.

#### **3.4.1.2 Interaction Encouragement**

*Interaction encouragement* refers to vloggers' active encouragement of viewers' actions in videos. The results show that interaction encouragement mainly appears as vlog content elements. We identified three ways of encouraging interaction shared by all four vloggers: *video suggestions*, *audience creations and actions*, and *audience reactions*.

#### **Video Suggestions**

We found that in their videos, all four vloggers ask viewers to give them advice on their videos. This is closely connected to interaction realisation as a part of the co-creation process.

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<sup>101</sup> Shane (2015). "YUMMY NUMMIES BURGER FAIL!" (13 July). Available from: <https://www.youtube.com/watch?v=bA7N1yfOIOw>  
Dawson indicates the above video is requested (00:00:06): 'Then I saw a lot of comment saying: "Shane, you should try Yummy Nummies [name of the DIY kit]."'

For example, in a Collection video from 11 January 2015, Sugg asks the audience to comment about the videos they want from her during the year: 'I really want to know what videos you guys would like to see from me in 2015, so if you have any suggestions for those then do leave those in the comments below also' (ZS\_13, 2015. 00:16:47). This encouragement results in viewers actively commenting under her videos to ask her to do more Haul and Q&A videos. Then, the videos posted on 18 and 26 January 2015 are a Haul<sup>102</sup> and a Q&A (ZS\_67, 2015), respectively, which can be seen as her fulfilling her audience's requests. By using the online open source tool Hadzy.com,<sup>103</sup> we were able to identify that these comments were posted after the upload date of 11 January 2015, and before Sugg's next video on 18 January. This indicates that Sugg may notice the comments and produced the videos they requested afterwards (Figure 3.3).

Comments	Username	Date
can you do a q&a or an ask/dare zoe		11th Jan 15 21:27:02
please do some beauty hauls, q&a, diys xxx		11th Jan 15 21:33:24
in 2015 do more q&a 's xx		11th Jan 15 22:01:36
hauls!!! ❤️❤️👍👍		11th Jan 15 22:16:56
shop hauls please! x love your videos		11th Jan 15 22:36:50
zoe do a new haul		12th Jan 15 01:38:53
Please do more of q and a videos		12th Jan 15 12:47:07
more haul videos for 2015!!! you're amazing!!!!		14th Jan 15 09:18:18

Figure 3.3: Examples of viewers' responses to Sugg's request retrieved from Hadzy.com (ZS\_13, 2015).

Singh also asks her audience for video ideas. In one of her Year Conclusion videos, Singh says: 'I want you to comment below right now, letting me know what would you love to see in 2017' (LS\_46, 2017. 00:06:27). The retrieved comments posted after the video was

<sup>102</sup> Zoella. (2015) "Clothing, Homeware & Beauty Haul | Zoella" (18 January). Available from: <https://www.youtube.com/watch?v=ALxSVK2j1i8>

<sup>103</sup> Hadzy.com: <https://hadzy.com/analytics/youtube/>



uploaded on 2 January 2017 indicate that this encouragement triggered viewers to suggest that Singh do more comedy videos about her parents (Figure 3.4). Then, her next Comedy video, uploaded on 10 January 2017 was a related comedy performance (LS\_07, 2017). This can be seen as her realisation of her audience's request due to her encouragement.

Comments	Username	Date
can u plz do more things w your parents		3rd Jan 17 00:55:48
i like skits and ur parents		3rd Jan 17 01:04:13
more parents lol 😊		3rd Jan 17 01:13:12
make more parent videos		3rd Jan 17 01:34:23
more of your "parents" for 2017		3rd Jan 17 01:43:45
your fake parents video		3rd Jan 17 02:49:27
more videos with your parents!!		4th Jan 17 20:58:05
more of your parents! and your parents reacting! <3		5th Jan 17 22:31:38

Figure 3.4: Examples of viewers' responses to Singh's request retrieved from Hadzy.com (LS\_46, 2017).

Dawson also asks his viewers for advice. For instance, in his first DIY video, he asks his audience to give him more suggestions about DIY kits he can try: 'Also leave me a comment telling me what other Popin' Kitchen nasty shit I should make.' (SD\_11, 2014. 00:06:41) This triggered his viewers to comment under the video to ask him to do another kit related to sushi making. Most of the comments were made right after the video's upload date of 8 December 2014, and before his next video on 30 December 2014 (Figure 3.5). Then, on 30 December 2014, Dawson fulfilled the request by trying a sushi DIY kit.<sup>104</sup>

<sup>104</sup> Shane. (2014) "POPIN' COOKIN' SUSHI \*FAIL\*!" (30 December). Available from: <https://www.youtube.com/watch?v=FxqiiQktZuY>

















Comments	Username	Date
 They have sushi too you should try that one too		8th Dec 14 20:14:19
 Sushi or Donut.		8th Dec 14 20:26:54
 Try the candy sushi one!		8th Dec 14 20:31:13
 Shane I think you should make the candy sushi next!		10th Dec 14 02:45:08
 Do the sushi one. It's nasty!		11th Dec 14 21:41:25
 Make the sushi one!		12th Dec 14 20:56:40
 DO THE SUSHI!!!!		12th Dec 14 23:35:20
 Do the sushi kit -- no microwave required! :D		21st Dec 14 09:52:54

Figure 3.5: Examples of viewers' responses to Dawson's request retrieved from Hadzy.com (SD\_11, 2014).

Middleton expresses similar requests in his videos. For instance, in one video he asks his audience for suggestions about a game mode that he is not sure he should play: 'I wanna know if you want me to play Bed Wars,<sup>105</sup> let me know in the comment section down below cuz I have no idea what it is.' (DM\_15, 2017. 00:12:13) In response, his viewers commented that he should play this game mode. This video was uploaded on 1 February 2017 (Figure 3.6); then, on 3 February, Middleton uploaded the video in which he first tries the game mode that his viewers suggested.<sup>106</sup>

<sup>105</sup> Bed Wars is a game mode of Minecraft.

<sup>106</sup> DanTDM. (2017) "MY FIRST MINECRAFT BEDWARS..." (3 February). Available from: [https://www.youtube.com/watch?v=nAu\\_-vWoEIU](https://www.youtube.com/watch?v=nAu_-vWoEIU)




Comments	Username	Date
 Play bed wars		1st Feb 17 18:12:46
 play bed wars		1st Feb 17 18:15:12
 Bedwars pls that would be AMAZING		1st Feb 17 18:15:37
 Please play bed wors		1st Feb 17 18:15:53
 pls bedwars		1st Feb 17 18:16:46
 bed wars yas!!!!❤️ye Dan!		1st Feb 17 18:17:25
 play BedWars		1st Feb 17 18:17:02
 Play bedwars plz dan		1st Feb 17 18:25:31

Figure 3.6: Examples of viewers' responses to Middleton's request retrieved from Hadzy.com (DM\_15, 2017).

The above interactions are consistent with the format of asking for advice about video production. The audience's active reactions in the comment sections indicate that the encouragement triggers consumer engagement beyond video viewing. Moreover, encouragement of viewers' video suggestions then results in interaction realisation with vloggers making their requested videos, which can in turn trigger more requests. This produces a co-creation loop, as discussed in Section 3.4.1.

Vivek, Beatty and Hazod (2018) highlight the use of the facilitative role in marketing to involve customers in projects or service development. Similarly, asking for video suggestions can be seen as encouraging collaboration between vloggers and their audience, which results in the audience's active connection or communication with vloggers as an engagement outcome. Encouraging consumers in the co-creation process can generate ideas for new product development and innovation (Hoyer et al., 2010; Sawhney, Verona and Prandelli, 2005). As we consider the vlogs on vloggers' channels to be the main products that they make for their audience, the encouragement of video suggestions can generate more video ideas and encourage more co-creation of video products and audience participation, just like the audience's active suggestions that we found in the comment sections under the sample videos. Moreover, asking for video suggestions that trigger

audience requests may help vloggers to understand their audience's needs and the change of needs via interaction (Sashi, 2012). This may allow vloggers to efficiently provide related content to their audience and encourage more collaboration and connection for engagement in the future.

However, we also found that although vloggers ask viewers for suggestions and realise them, there are also other requests that they do not fulfil. For instance, Sugg asked her audience to suggest other makeup looks they wanted to see (ZS\_27, 2016. 00:11:15), but some of their suggestions were not included in her later videos (Figure 3.7). Likewise, Dawson asked his audience to suggest more objects for him to test in the microwave for fun (SD\_32, 2017. 00:12:32). Although viewers suggested different objects after he posted the video on 10 January 2017 and before his next video on 31 January 2017,<sup>107</sup> some items he picked in his next videos are not what viewers suggested (Figure 3.8). Furthermore, in a video, Middleton showed himself playing Minecraft with a VR headset and asked his audience for ideas for his next video (DM\_12, 2014. 00:15:45). Again, we found that viewers left comments in between the video's upload date (16 January 2014) and the next one (13 March 2014) (Figure 3.9), but in the next video<sup>108</sup> he only fulfils some viewers' request. Similarly, Singh reviews the Grammy Awards in a video and asks her audience whether they want her to do more (LS\_38, 2015. 00:10:14). Although viewers respond that they do want this, she does not continue this series (Figure 3.10).

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<sup>107</sup> Shane. (2017) "DON'T MICROWAVE THIS STUFF 4!" (31 January). Available from: <https://www.youtube.com/watch?v=TxIVSGtoocs>

<sup>108</sup> DanTDM. (2014) "Minecraft | VIRTUAL REALITY MOD! (Razer Hydra & Oculus Rift!) | Mod Showcase" (13 March). Available from: <https://www.youtube.com/watch?v=4GRL0M4MKww>

Comments	Username	Date
Could you do a makeup look with purple eyeshadow ? :)		18th Jan 16 20:51:53
Could you please do a night out make up tutorial? <3		18th Jan 16 20:52:14
Can you do an Ariana Grande inspired look?:)		19th Jan 16 07:35:40
Maybe a celebrity inspired makeup tutorial ❤️		19th Jan 16 07:40:14
Can you do a smokey eye tutorial? Thanks 🙏		19th Jan 16 13:09:19
Please do a concert makeup look! Xoxo		19th Jan 16 13:07:48
Do your version of the "no makeup" makeup look!		19th Jan 16 13:35:44
Smoky eye tutorial!!		19th Jan 16 13:42:33

Figure 3.7: Examples of unfulfilled suggestions by Sugg's viewers retrieved from Hadzy.com (ZS\_27, 2016).

Comments	Username	Date
Do Nutella next		10th Jan 17 23:10:35
Put forks and spoons		10th Jan 17 23:14:27
Glow sticks		10th Jan 17 23:14:53
Do the sharpies again.		11th Jan 17 15:55:40
microwave a candle		14th Jan 17 02:37:41
Also, -dry sponge -herbs -socks -hard boiled egg -cup o...		20th Jan 17 03:20:48
put in coins or prescription pills		21st Jan 17 22:03:22
Tomato		22nd Jan 17 00:57:00

Figure 3.8: Examples of unfulfilled suggestions by Dawson's viewers retrieved from Hadzy.com (SD\_32, 2017).



Comments	Username	Date
more more more slender mod		16th Jan 14 20:45:16
slender pls		16th Jan 14 20:51:04
You should use the oculus rift in the diamond dimensions		16th Jan 14 20:44:53
can you do the minecraft survival games with it		16th Jan 14 20:48:42
Play Slender man or some other horror game, I wanna see you scared stupid!!!		16th Jan 14 20:50:28
play the dropper 2		8th Feb 14 09:32:36
play minecraft slenderman!!!!!!		12th Feb 14 02:04:12
do a jeff the killer map with it.		6th Mar 14 00:53:15

Figure 3.9: Examples of unfulfilled suggestions by Middleton's viewers retrieved from Hadzy.com (DM\_12, 2014).

Comments	Username	Date
Please more!!!! They are soooooo good!!!		10th Feb 15 04:21:12
Love videos like this!!		10th Feb 15 04:28:56
You should do more review videos!		10th Feb 15 04:58:22
Yeah do more review		10th Feb 15 05:45:16
Love these videos please keep making them		10th Feb 15 05:55:59
Do this again!		10th Feb 15 06:22:32
Yes. You should do more!!! There funny 😂😂😂		11th Feb 15 01:23:24
yes do more I like these		11th Feb 15 23:00:32

Figure 3.10: Examples of unfulfilled suggestions by Singh's viewers retrieved from Hadzy.com (LS\_38, 2015).

The above examples may result in making the co-creation loop incomplete. However, since vloggers constantly realise their audience's other video requests (Section 3.4.1), viewers may still have the impression that when they give a vlogger suggestions, there is a chance that the vlogger will fulfil their requests. Thus, we consider that even if vloggers ask for advice but do not take it, viewers may still leave comments as consumer engagement behaviour. However, this may heavily depend on vloggers' constant realisation of their

audience's other requests.

Overall, our results show the four vloggers request video suggestions as interaction encouragement via their video content to achieve consumer engagement.

### **Audience Creations and Actions**

The four vloggers also ask for their viewers' creations or other actions. For instance, Sugg asks her audience to send pictures of recreations of her DIYs: 'I would absolutely love to see which one of these you guys want to make, so make sure you tag me on Twitter and Instagram, my handles are @Zoella, and let's use the #ZoellaEasterBakes.' (ZS\_39, 2016. 00:13:25) By searching for '#zoellaeasterbakes' on Instagram and Twitter, we found posts of recreations of Sugg's DIY from her audience, most of which were posted after the date when this video was uploaded (Figure 3.11). This forms connections between Sugg and her viewers outside her video.

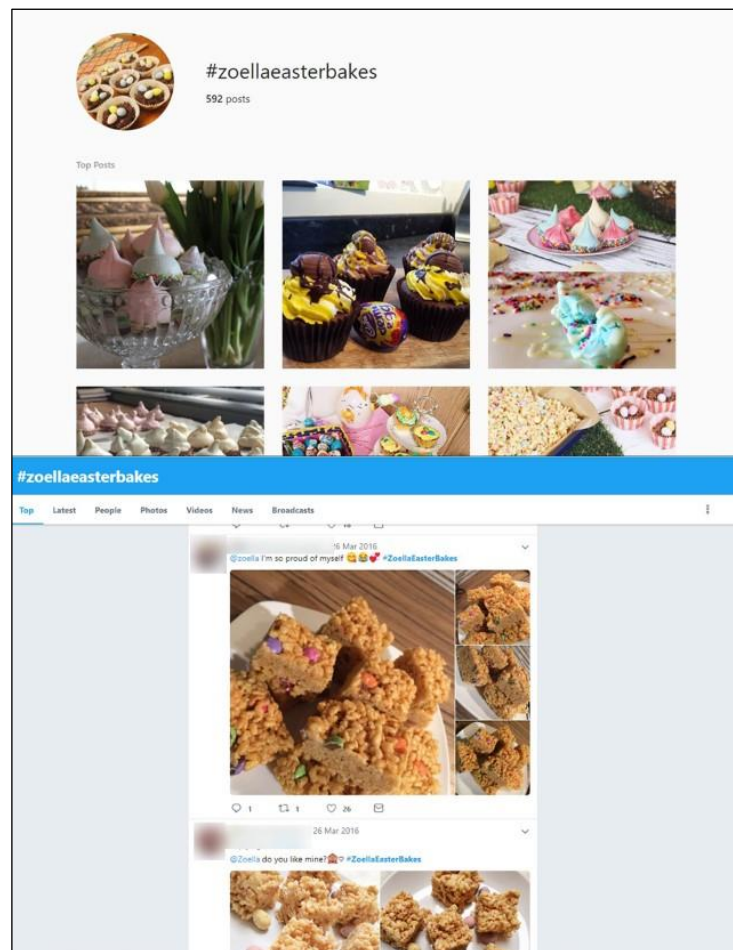


Figure 3.11: Sugg's viewers' recreations of her DIYs on Instagram (top) and Twitter (bottom).

Her requests for recreations can be the co-creation process for consumer engagement (Brodie et al., 2011; Brodie et al., 2013), which is similar to the interaction realisation for encouraging audience participation in the product development process. Followers sending pictures to her social platforms is also an engagement outcome, as they go from passive consumers to active participants (Schmitt, 2012). Furthermore, evaluating viewers' creations may help Sugg to adjust her DIY and tutorial strategies to fit her audience's needs and encourage more recreations from them.

Similar to Sugg, Dawson encourages his viewers to send him their creations. In a Life Hack Test video, Dawson makes some handicrafts and asks viewers to do the same thing and send him pictures (SD\_10, 2017. 00:14:59). On Twitter, we found viewers who responded to



him and shared their images with him (Figure 3.12).



Figure 3.12: Dawson's Life Hack Video (SD\_10, 2017) (left) and fans' recreations on Twitter (right).

Furthermore, Middleton encourages viewers' creation of fan art. For instance, in an Entertainment video, he shows fan art on screen and says: 'If you want to send me an electronic art like thedoctor999<sup>109</sup> did, then please use that hashtag or just let me know by tweeting at me and stuff' (DM\_24, 2014. 00:17:03). To this day, his fans are still sending him fan art via Twitter with the hashtag '#tdmart'. This can be considered as constant connection beyond his videos (Figure 3.13).

<sup>109</sup> Nickname of the person who created the fan art Middleton shows.

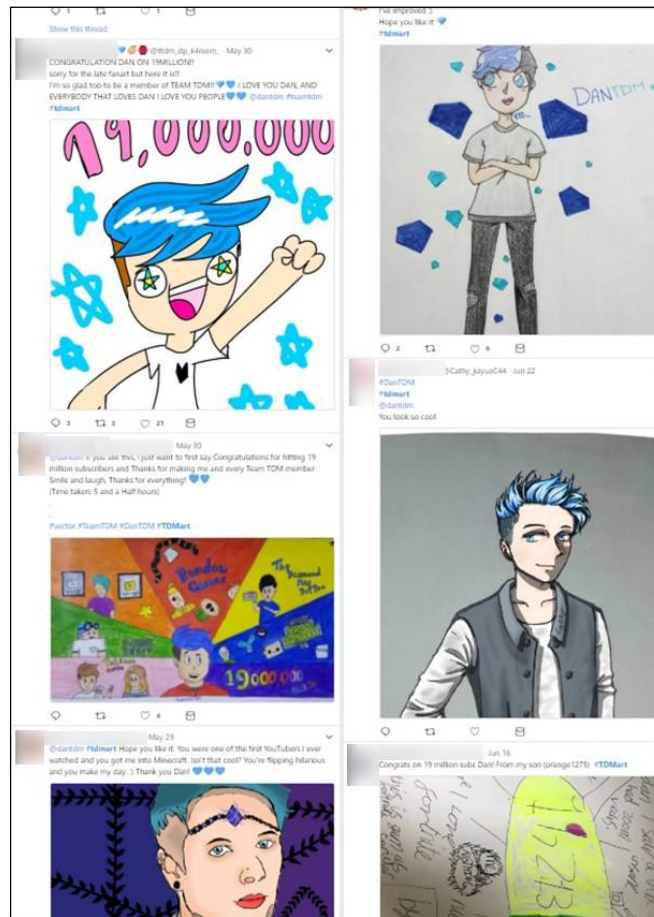


Figure 3.13: Fan art from Middleton's viewers on Twitter when searching for '#tdmart'.

Singh in our video samples does not ask for audience creations. This may be because she does not produce other vloggers' video content, like DIY and fanart reviews. Instead, Singh encourages her audience to perform actions outside her videos. For instance, in one video she tells viewers: '[S]top right now, pick up your phone, send a nice text message to someone [. . .] pause the video, I'll wait right here, go ahead.' (LS\_17, 2013. 00:03:27) She then stops moving in front of the camera for a short moment, which looks like she is waiting for her viewers to complete the action she has requested. We consider this behaviour to be asking viewers to take actions outside her video, or even actions not relating directly to her. However, some viewers still indicated that they performed the action Singh requested in the comment section (Figure 3.14). Similarly, at the end of a Life Chat video where she discusses the different types of people on New Year's, she says: 'And tag all your annoying but great friends if they're guilty of any of the things I mentioned' (LS\_20, 2016. 00:07:52).



Figure 3.14: Examples of viewers' indication that they fulfilled Singh's request (LS\_17, 2013).

Dawson asks his audience to do similar things. For example, in an Update video uploaded on 5 January 2013, he expresses his apology for his jokes about the celebrity Miley Cyrus, and asks viewers to tweet the video to Cyrus if they can to express his apology (SD\_55, 2013. 00:04:25). By searching for tweets with this video title between 5 and 6 January 2013, we found that his viewers have tweeted this video to Miley Cyrus (Figure 3.15).



Figure 3.15: Viewers sent Miley Cyrus tweets at Dawson's request.

The actions performed by Singh and Dawson are different from asking viewers to create things to send to them. Instead, they encourage viewers to engage with others rather than themselves. However, when viewers perform the actions that the vloggers request, they may also connect back to those vloggers. For instance, by tagging friends that relate to Singh's description in her video, viewers may draw their friends' attention to Singh further and connect with her. By retweeting Dawson's videos, other potential viewers may notice him and start following his activities.

In summary, we found that the four vloggers under study encourage their audience to create the same or similar thing that they did themselves, and to share that recreation with them on other social media channels, or to perform some actions that are or are not directly related to them. Their viewers' responses to these requests show their active behavioural connections with these vloggers, which we consider to be a sign of consumer engagement. Thus, the results show that the vloggers in our study request audience creations and actions as interaction encouragement via their vlog content to achieve consumer engagement.

### **Audience Reactions**

In their videos, the four vloggers also ask their audience to leave comments to express their feelings and opinions about the topic they discussed and also seek advice from their audience. Some vloggers' requests are unique based on their video features.

For instance, Sugg asks viewers to talk about their favourite products after she shows hers in her video: 'Do let me know what your 2012 favourite beauty products were in the comments' (ZS\_11, 2013. 00:10:43). In the comment section, her viewers share their thoughts, reflecting the effects of her encouragement (Figure 3.16).



Figure 3.16: Examples of viewers sharing their opinions under Sugg's 2013 Collection video (ZS\_11, 2013).

In his gameplay video, Middleton also asks questions about the game content. For instance, he asks about the outfit of his in-game character: 'The best thing about this video was owning this hat, what do you think?' (DM\_04, 2016. 00:13:12) The question directly triggered the audience's discussion in the comments (Figure 3.17).



Figure 3.17: Middleton (top) shows his game character's snowman hat: 'The best thing about this video was owning this hat, what do you think?' His audience reacts in the comments (bottom) (DM\_04, 2016).

In Singh's videos, she asks her audience to comment on her performance. For instance, at the end of a Reaction video, she says: 'Make sure you comment below, letting me know what your favourite part was like' (LS\_25, 2016.00:06:44). In the comment section, her viewers indicate their favourite moments by time-marking the video or quoting the characters (Figure 3.18). This is the outcome of her encouragement.

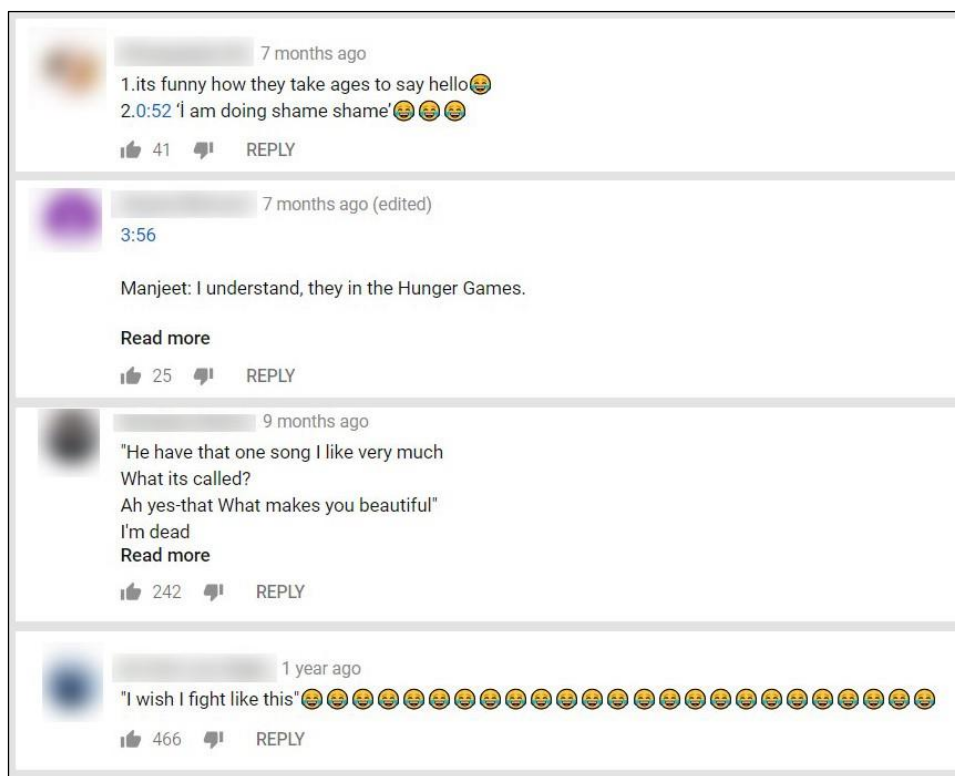


Figure 3.18: Examples of viewers' comments on their favourite parts of Singh's video (LS\_25, 2016).

Dawson also asks for viewers' opinions about his video content. For example, in a Personal Story, Dawson describes his experience of seeing a ghost, and he asks his audience whether they have experienced the same situation: 'Leave me a comment or video response, tell me your story' (SD\_40, 2011. 00:03:24). Viewers oblige in the comment section, where some share stories similar to Dawson's (Figure 3.19).



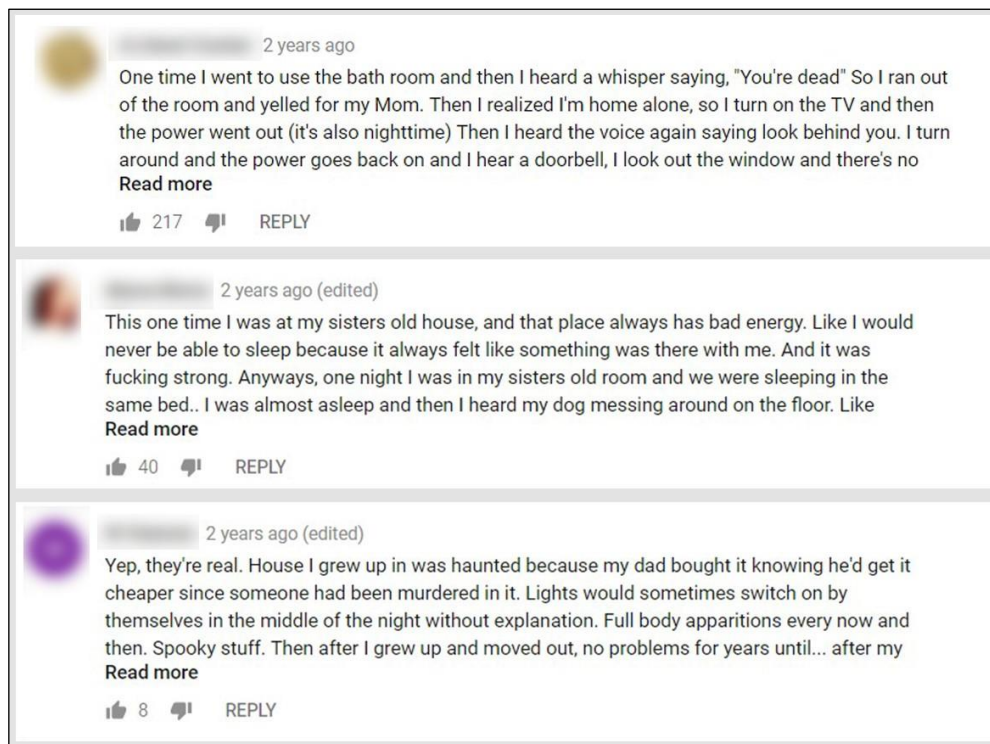


Figure 3.19: Examples of viewers sharing their ghost stories based on Dawson's (SD\_40, 2011).

Sugg and Middleton also commonly ask for advice on things they show in their videos. For instance, Sugg asks viewers to suggest some skincare products as she had problems with her eyes: 'So actually, if any of you can recommend an under-eye cream which is good for dark circles because I've tried so many and they just don't do anything, and leave it in the comments below.' (ZS\_22, 2011. 00:13:29) There are other examples of her seeking advice that is not related to beauty too. For instance, in a Q&A video, one viewer asks whether Sugg is coming to Amsterdam. Sugg replies that she is planning to, and asks: 'I don't know, when is the best time to visit Amsterdam? You let me know.' (ZS\_67, 2015. 00:05:32) Her requests triggered viewers to give her suggestions in the comment section, as shown in Figures 3.20 and 3.21.





Figure 3.20: Examples of viewers' responses to Sugg's request regarding under-eye creams for dark circles (ZS\_22, 2011).

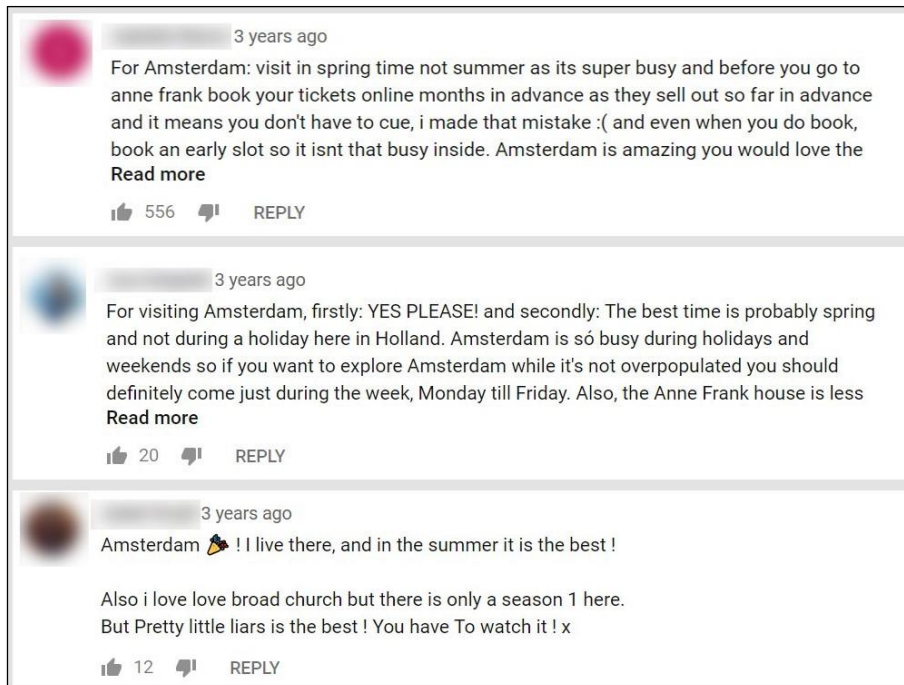


Figure 3.21: Examples of viewers' responses to Sugg's question regarding visiting Amsterdam (ZS\_67, 2015).

In Middleton's case, he asks gaming tips from his audience. For example, in a video he plays a game called *Vlogger Go Viral*, in which the gamer's goal is to make videos viral for high scores. However, he faces difficulties and asks: 'Why? Why is this not viral? How am I supposed to know what's viral?' (DM\_10, 2017. 00:17:40). It could be just an expression of his frustration, but is also presented as a question to his viewers, who are able to help: in the comment section, viewers answer his question and give him their advice (Figure 3.22).

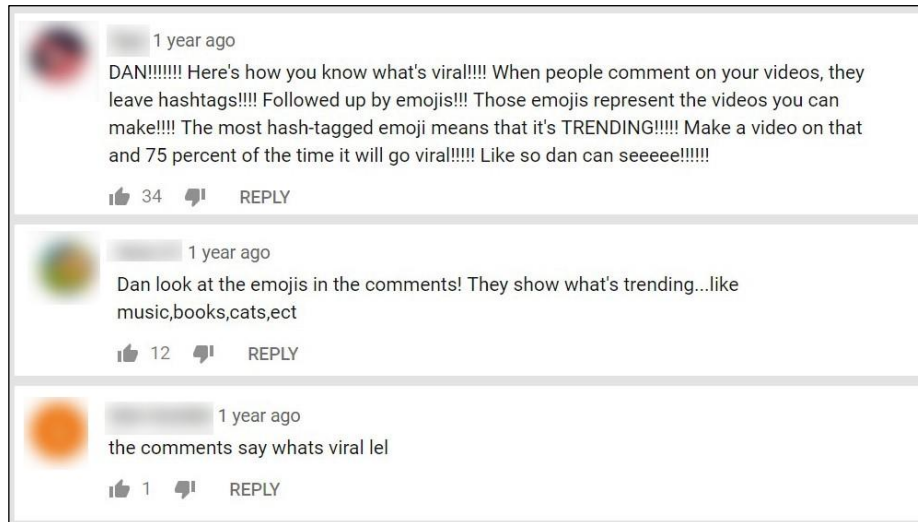


Figure 3.22: Examples of audience's advice on Middleton's gameplay method (DM\_10, 2017).

Overall, encouragement of audience reactions in all four vloggers' videos is mainly presented as asking for viewers to comment on the current video content. These actions may create a conversational environment between vloggers and their audience. Viewers may feel that vloggers care about their feelings or opinions and actively engage with them in conversation, like what we found in the comment sections. Also, social interaction is the motivation viewers' have for participation on YouTube (Khan, 2017). Participation motivated by social interaction is also a way of dealing with other user generated media (Shao, 2009). Therefore, encouraging reactions may also satisfy the consumers' motivations and allow them to participate beyond video consumption. Viewers' reaction in the video comment section further present their consumer engagement with the four vloggers.

Overall, our results suggest that the four vloggers stimulate audience reactions as interaction encouragement in their video content to achieve consumer engagement.

### Other Interaction

The four vloggers also have some other specific ways of interacting with their audience. For instance, Sugg triggers interaction with random conversations during her videos. After showing an egg tray in a Haul video, she asks: 'Are you an eggs-in-the-fridge-person or an eggs-out-of-the fridge-person? That's the question I would like to know the answer to because everyone has a different thing' (ZS\_05, 2014. 00:08:32). The question is just a random one that triggers viewers to answer directly in the comment section (Figure 3.23).



Figure 3.23: Viewers' replies to Sugg's question about egg storage (ZS\_05, 2014).

Singh and Dawson also routinely encourage interaction at the end of their videos. Singh asks her audience to comment under her videos, but with no specifications. At the end of a video, she says, for instance: 'If you like this video, make sure you rate, comment, and click that subscribe button' (LS\_49, 2013. 00:07:01). Singh also executes more direct interaction with her audience by using the live stream for Q&A sessions (LS\_50 to 53, 2014 to 2017), where the audience can live chat to comment on her videos in real time. This leads to direct audience interaction during the video consumption.

On the other hand, Dawson asks his viewers a 'question of the day' at the end of some of his videos. Normally, these questions are related to his videos, but in a more routine format – for instance, 'So, here's my question of the day: "Who is your hero, and who do you want to meet"' (SD\_53, 2011. 00:05:29), and 'So, question of the day [. . .] "What is the worst job ever, you think?"' (SD\_63, 2014. 00:05:04) These conversations could also be categorised as *audience reactions*, as the questions are related to the current video's content. However, they are asked in a more routine way. His viewers participate in the comment section, as shown in Figures 3.24 and 3.25. Some answers are mainly compliment or jokes. However, the actions of commenting still indicate the audience's reaction to Dawson's questions.



Figure 3.24: Examples of audience's responses to Dawson's hero-related 'question of the day' (SD\_53, 2011).

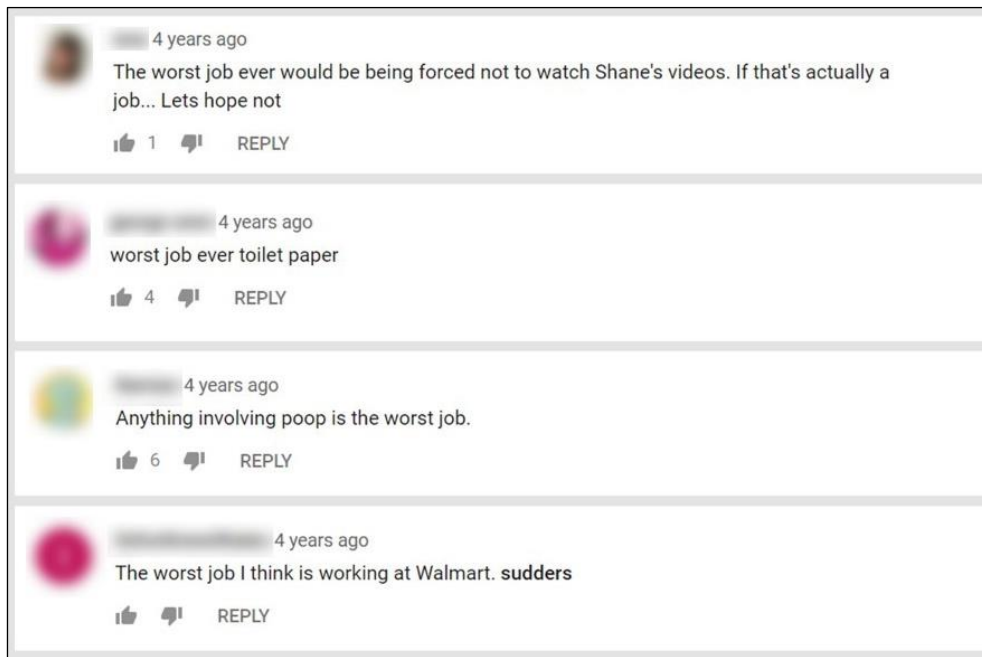


Figure 3.25: Examples of audience's responses to Dawson's question of the day' regarding the worst jobs (SD\_63, 2014).

Middleton includes a unique interaction in one of his videos. He presents 25 facts about himself in a Self-facts video, but indicates that five of them are false, and 'the game is that you're gonna have to guess which ones are false' (DM\_49, 2014. 00:00:36). This interactive game is Middleton's specific way of encouraging interaction with viewers beyond the video. The comment section also presents the viewers' participation in this game over the years (Figure 3.26).

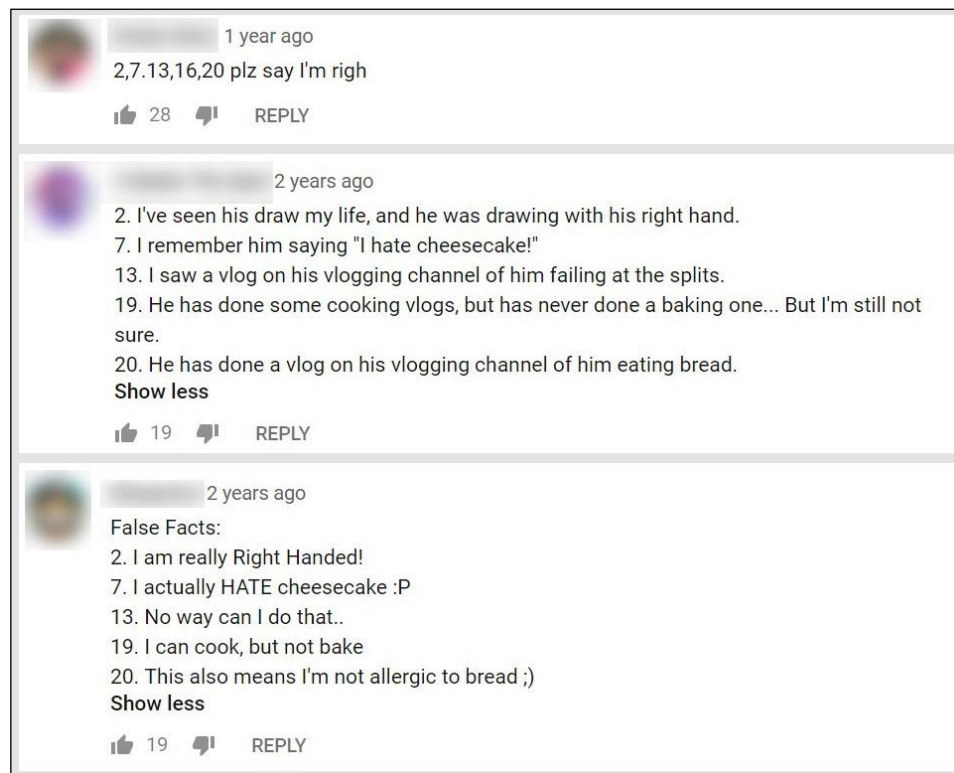


Figure 3.26: Examples of audience's participation in Middleton's guessing game regarding his self-facts (DM\_49, 2014).

We consider these specific interaction methods as ways for vloggers to maintain constant interaction with their audience, especially the routine question asking, such as continually reminding viewers to leave comments under videos; when viewers do this, it reflects their behavioural connections with vloggers outside video consumption. As shown in Figure 3.1, Sashi (2012) states that satisfaction must be generated from the interaction for retention and commitment. Retention and commitment can further result in advocacy, whereby the customer spreads positive messages about the provider, which finally leads to engagement that turns customer into fans. We consider vlog audience satisfaction could be achieved by satisfying their needs via interaction, for instance with the interaction encouragement and realisation methods used by the vloggers including requesting video advice and fulfilling audience's requests. However, it is not clear whether these four vloggers' random or routine interactions can lead to audience satisfaction in the first place compared to the interaction factors mentioned earlier.

According to Sashi (2012), once engagement has been achieved, the engagement cycle will continue to function. Hence, we infer that vloggers' random or routine interaction may work better on viewers who were already engaged with them in the first cycle. These viewers may already have gained satisfaction from that first cycle through interaction methods like interaction realisation and encouragement, and have been turned into fans by consumer engagement. Thus, when the vloggers interact with these viewers again, regardless of the forms of interaction, these viewers may be more active in connecting with the vloggers, for instance, by commenting under the video besides consuming it. For new audience members, the types of interaction encouragement discussed earlier – namely video suggestions, audience's creations and actions, and audience's reactions – might be more effective. In addition, from our perspective, these random or routine interaction methods might fill the gaps when a vlogger does not have specific methods to trigger interaction, to maintain connections with viewers, especially already engaged ones.

In summary, the vloggers in our study use interaction encouragement in their vlog content to achieve consumer engagement, which are the implementation of encouraging video suggestions, audience creations and actions, audience reactions, and other random or routine interactions.

#### **3.4.1.3 Interaction Reflection**

*Interaction reflection* refers to vloggers' reactions to their audience's interaction. Encouraged interaction is not complete without reactions from vloggers: we found that the vloggers also give audience notice that they have seen their interaction. Different from realisation, interaction reflection is vloggers' reaction to any kind of interaction rather than just focusing on co-creation. Interaction reflection mainly takes the form of reactions to viewers' contributions, messages, and other creations.

We found that the vloggers in our study express their thankfulness for their audience's contributions in their videos. For example, Sugg, Middleton, and Singh have made entire

video themes to address viewers' contributions to their channel, especially regarding their subscriber count. Viewers might then consider that the vlogger has noticed their connection, and in turn engage more with the vlogger as they may consider that their actions help in his or her development.

For example, on 26 April 2013, Sugg uploaded a video montage (ZS\_74, 2013). At the end of the video, she uses text on the screen to express her thankfulness to her viewers (Figure 3.27). On 26 August 2013, Singh reached 1 million subscribers too, and she made a chatting video in which she thanks her viewers and shows footage including her different fan meet-up events (Figure 3.28). She says: 'So first and foremost, I want to say, thank you so much for teaching me that my dreams don't have to have a limit' (LS\_65, 2013; 00:02:15). On 19 April 2014, Middleton reached 2 million subscribers, and he made a video showcasing a montage of his gameplay (Figure 3.29). At the end, Middleton appears on the screen and expresses his gratefulness to his audience: 'I cannot explain how fun this is to do, I'm loving every second, and it's all thanks to you guys.' (DM\_40, 2014. 00:06:57)

We found no Channel Celebration videos on Dawson's channel *Shane*. However, on 15 December 2009, he posted a video to celebrate having reached 1 million subscribers on his former main channel *Shane Dawson TV*. He looks emotional during the video and expresses his thankfulness, as he never thought this would happen to him. At the end of the video, he also features some past video footage as a montage, with on-screen text to express his gratitude (Figure 3.30). Although this video is not on the sampled channel, we still consider that it is a typical action for these vloggers to celebrate their channel milestone and reflect their audience's contribution. Even though there are no celebration videos on *Shane*, Dawson also expresses his gratefulness to his viewers at the end of a video when he reached 6 million subscribers: 'I hit 6 million subscribers that's really crazy. That's insane and exciting, so, thank you guys for that.' (SD\_42, 2014. 00:07:28)



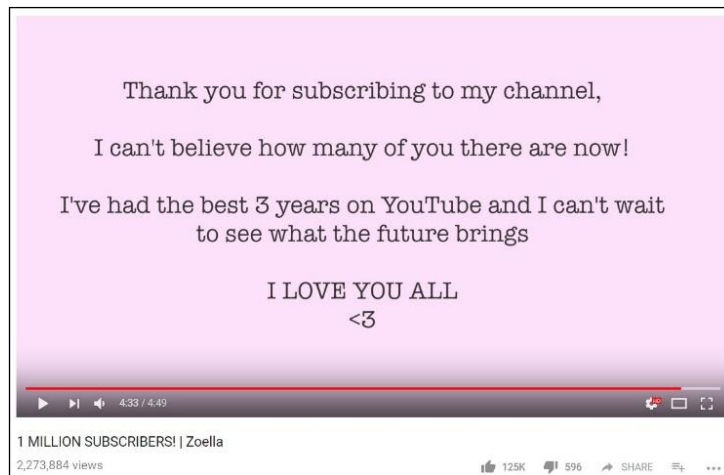


Figure 3.27: Sugg's Channel Celebration video with on-screen text to express her gratefulness (ZS\_74, 2013).

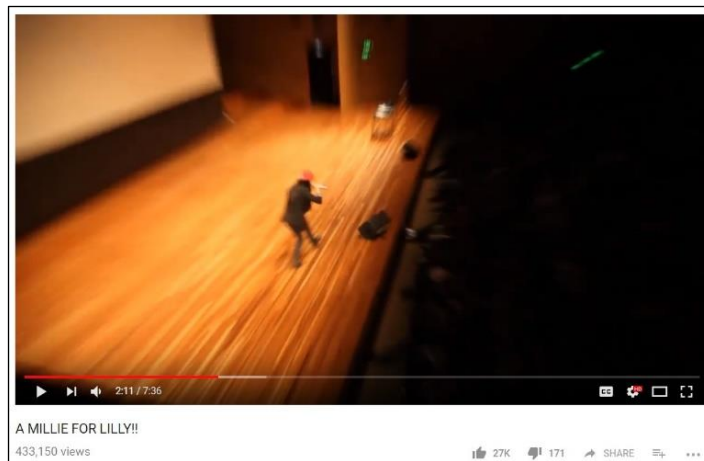


Figure 3.28: Singh's Channel Celebration video with clips of her fan meet-ups (LS\_65, 2013).



Figure 3.29: Middleton's Channel Celebration video with gameplay montage (DM\_40, 2014).



Figure 3.30: Dawson's Channel Celebration video for his channel *Shane Dawson TV*.<sup>110</sup>

We found the vloggers' viewers continue to send messages on social media to congratulate them on their new subscriber milestones (Figure 3.31 to 3.34). Therefore, we argue that vloggers' appreciation can encourage more interaction from their viewers, as they may think that the vloggers are noticing their value and connection.

<sup>110</sup> Shane Dawson TV. (2009) "1,000,000 Subscribers. My Thank You Vid." (15 December). Available from: [https://www.youtube.com/watch?v=jRQO\\_zpRW98](https://www.youtube.com/watch?v=jRQO_zpRW98)

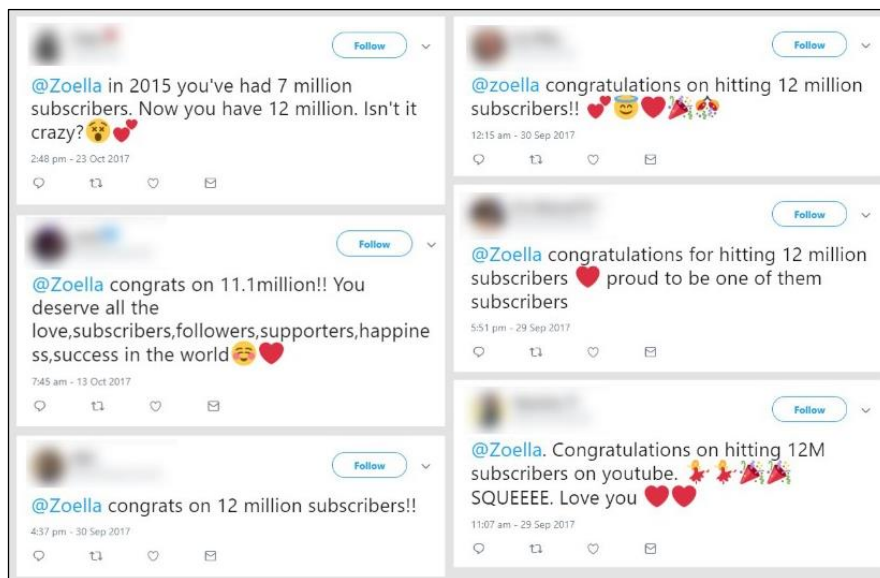


Figure 3.31: Examples of viewers congratulating Sugg on a new subscriber milestone.

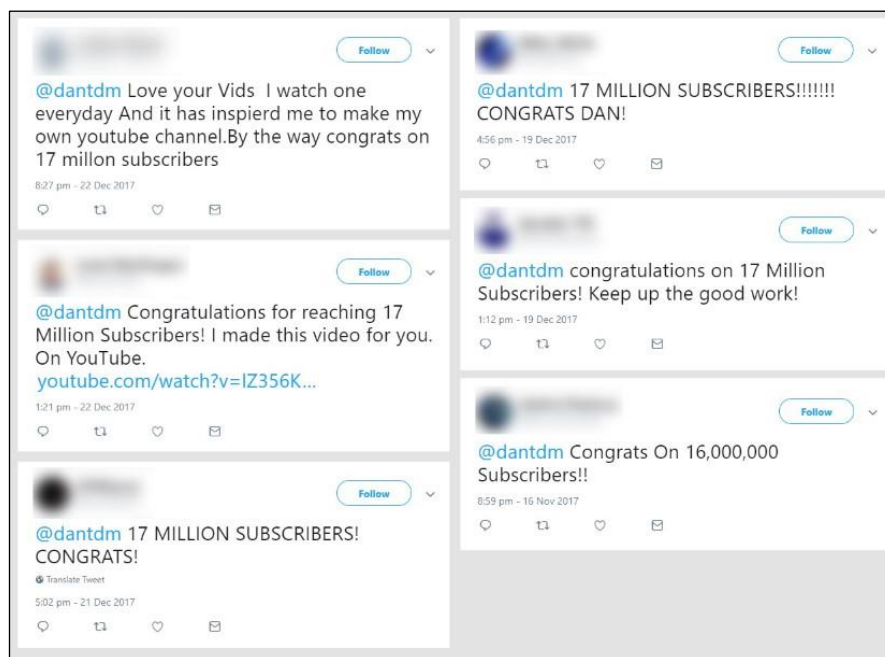


Figure 3.32: Examples of viewers congratulating Middleton on new subscriber milestones.

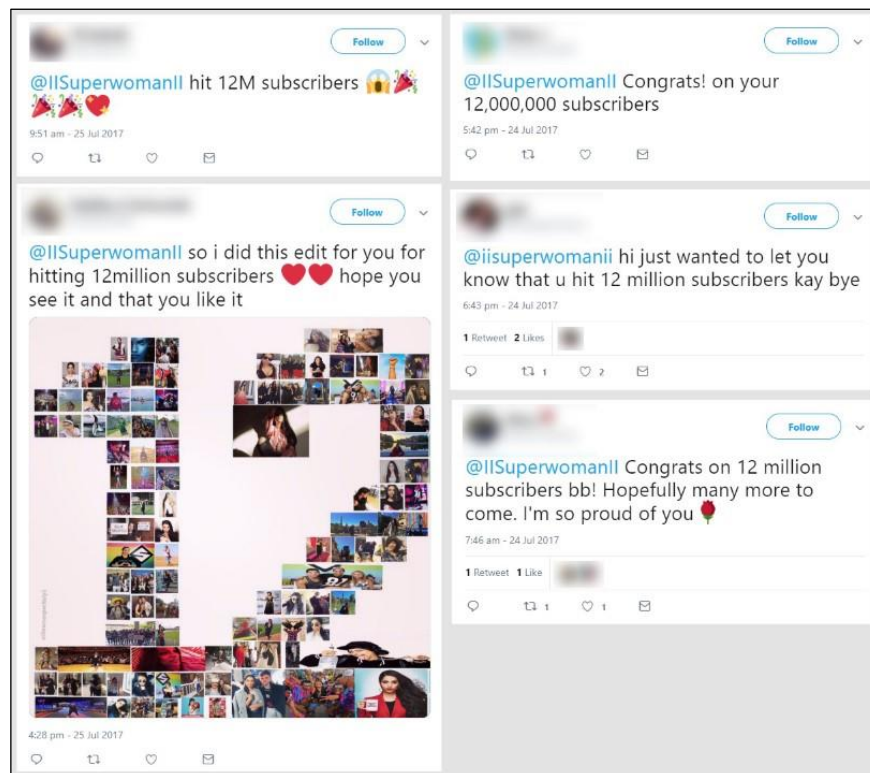


Figure 3.33: Examples of viewers congratulating Singh on a new subscriber milestone.

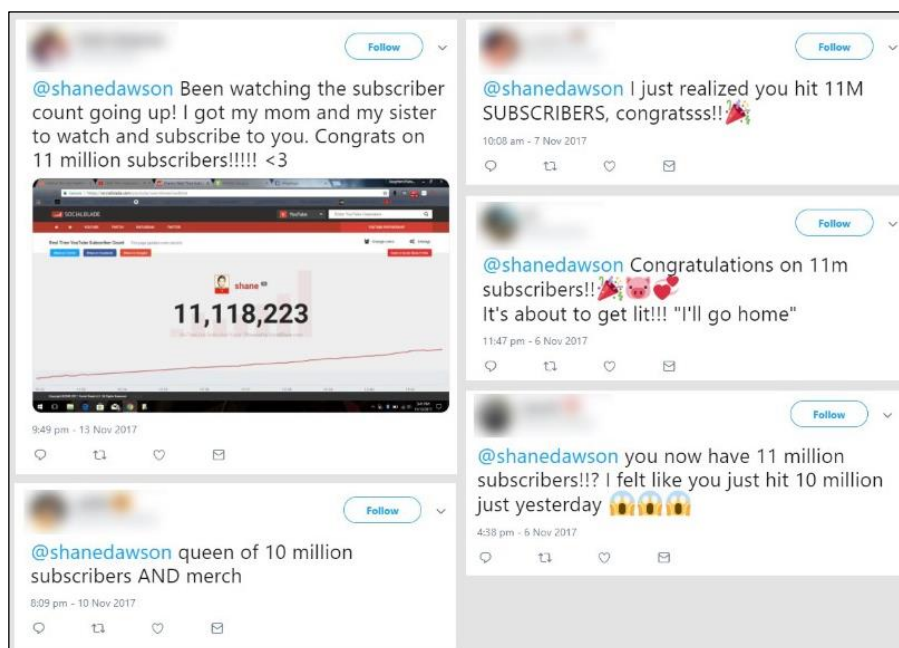


Figure 3.34: Examples of viewers congratulating Dawson on a new subscriber milestone.

We also found that all four vloggers directly reacted to viewers' messages in their content elements. This is similar to the vloggers' use of random conversation to maintain interaction, or asking for audience reactions to create a conversational environment. However, this time, the roles are reversed, because the vloggers reflect topics that viewers discuss or randomly express. For instance, at the beginning of a makeup tutorial, Sugg says: 'Firstly, I just quite like to ask how you are, because I feel like you guys are always asking me how I am, and I would actually quite like to know how you are' (ZS\_33, 2016. 00:00:01). This indicates that her viewers have sent her greeting messages and she has decided to respond. In one of Singh's videos, she thanks viewers for sending her care messages about the death of her grandfather: 'I've gotten so many comments and emails and whatnot of support. So, I really really appreciate that you've really been there for me and helped me through this difficult time.' (LS\_42, 2013. 00:00:40) This reaction demonstrates her viewers' active interaction with her, and she decides to interact back. In one of Middleton's videos, he not only draws things a viewer requested as interaction realisation, but says: 'Thank you for your suggestion, it was really weird but super fun.' (DM\_25, 2016. 00:04:01). In this way, he directly addresses the viewer's advice and gives his opinion on it. In a Documentary video, Dawson says that his house is haunted by ghosts, and mentions that some viewers do not believe him: 'For those of you who don't believe me, and all the people who say, "You're doing it for attention, Shane," "There's not a real ghost in your house, Shane," did you hear the demon crawling up the walls?' (SD\_66, 2017. 00:05:40) Whether his comment about ghost is real or just a joke, his way of quoting his audience could be considered to be responding to their messages. In another video sample, Dawson also reacts to viewers' comments under one of his previous videos (SD\_19, 2013).

Middleton and Sugg have also reacted to their audience's creations. For instance, Middleton showcases fan art or fan mail to present his reaction (DM\_21, 2014) (Figure 3.35). Sugg creates similar content; in a Reaction video, Sugg and her boyfriend Alfie Deyes react to edited videos her fans created called 'Zalfie edits' (ZS\_49, 2017) (Figure 3.36). These reactions to viewers' creations may also initiate more engagement behaviours, as they may

encourage viewers to continue making or submitting vlogger-related creations. When searching 'Zalfie edits' on YouTube, there are still uploads of fan-made footage between 2017 and 2018 (Figure 3.37). Furthermore, as we indicated, Middleton's viewers are also still uploading fan art on Twitter. Therefore, vloggers' previous reflections can lead to their audience further engaging with them.



Figure 3.35: Middleton reviews and showcases artworks sent by fans (DM\_21, 2014).

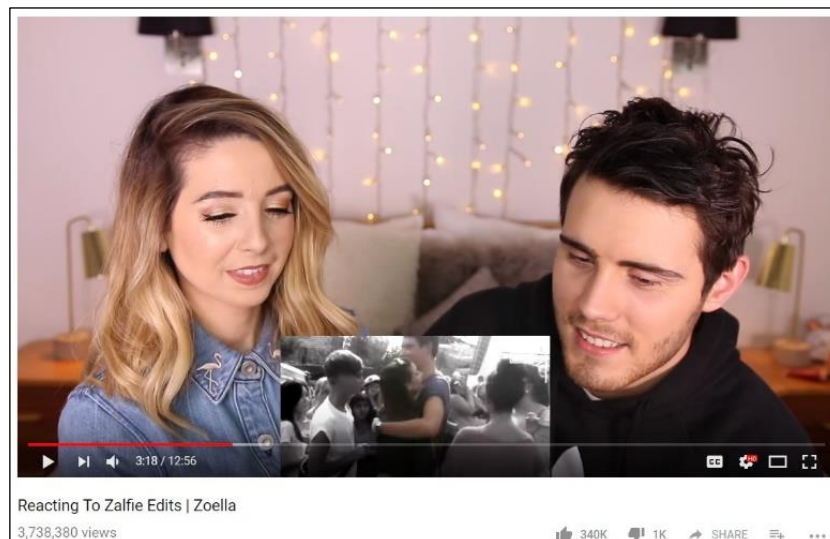


Figure 3.36: Sugg and her boyfriend Alfie Deyes (right) react to fan-edited clips of them (ZS\_49, 2017).

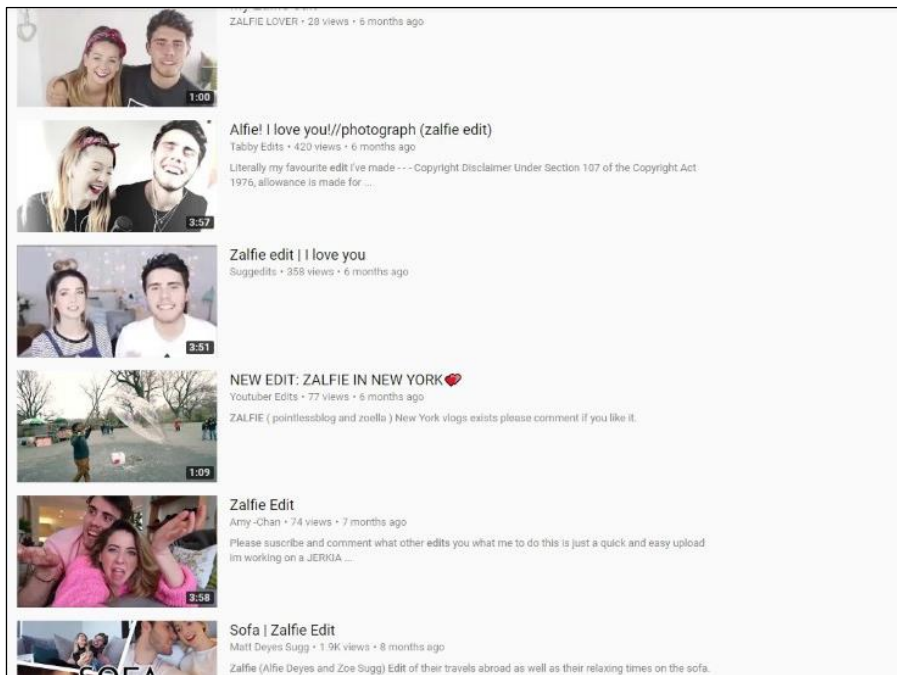


Figure 3.37: More fan-edited clips of Sugg and her boyfriend on YouTube.

We suggest that comments and the active sending of messages or creations are all engagement actions initiated by the audience; this is similar to customer-initiated engagement (Vivek, Beatty and Morgan, 2012). When vloggers react to audience's messages, they potentially convert audience-initiated engagement to vlogger-initiated engagement. This may give viewers the feeling that the vloggers have noticed their interactions, which positively encourages the audience to further interact with them within or outside their channels and results in more engagement behaviours.

In summary, the results support our hypothesis that the four vloggers use interaction in their video content, which can achieve consumer engagement. Based on our findings, we propose that vloggers can use interaction to achieve consumer engagement by implementing interaction realisation, encouragement, and reflection in their vlog content.



### 3.4.2 Self-presentation

*Self-presentation* refers to the control of one's impression on others (Goffman, 1959) and relates to personal branding (Chen, 2013; Labrecque, Markos and Milne, 2011), which correlates with customer engagement (Van Doorn et al., 2010). We hypothesise that to achieve audience's consumer engagement, a vlogger's self-presentation is the active disclosure of self-information (Schau and Gilluy, 2003; Trammell and Keshelashvili, 2005), which is for building intimate and long-term relationships with consumers (Ellison, Heino and Gibbs, 2006; Gibbs, Ellison and Heino, 2006) as the establishment of customer engagement (Sashi, 2012). Our results show that all four of our vloggers actively disclose their self-information to their viewers, such as their activities or personal information and stories, which can result in consumer engagement. We further suggest that disclosing self-information may result in viewers' feeling of authenticity, which may also potentially result in consumer engagement.

#### 3.4.2.1 Self-information Disclosing

*Self-information disclosing* was directly identified in the analysis of some of the video themes. These are mainly Documentary videos showing the vloggers' life activities (Figure 3.38). The video format is consistent with vloggers holding cameras and showing the surroundings and people, featuring their activities on one or several days in different locations.

This video type used to appear on Sugg's main channel, *Zoella*. For instance, in one video she showcases her activities with her friends, including several locations and people. She talks about their plans for the day and shows her environment, like parks, children's playgrounds, and shopping centres (ZS\_71, 2012). In September 2012, when she created her second channel *MoreZoella*, she moved these kinds of videos to that channel.

Singh uploads Documentary videos on her main and her second channel. For instance, she has a video about her on-stage show in America, which shows her backstage activities and



her attendance at other events, like watching wrestling (LS\_60, 2013). Other videos also showcase her participation in different events, like movie awards and book releases (LS\_62, 2015; LS\_63, 2017). Her second channel, *SuperwomanVlogs*, features more of her life activities as daily vlogs. Singh also shares behind-the-scene videos to document her video producing. For instance, after Christmas in 2014, she uploaded a video showing how she created her Christmas video series (LS\_61, 2014). While Documentary vlogs can showcase information about her life, this discloses information about how she manages to create videos too.

Middleton also posts similar videos. For instance, an early video in 2013 features his attendance at a gaming event. He shows viewers his hotel environment, and footage of event venues (DM\_35, 2013), directly disclosing his activities to his audience when he is not making gaming videos. In 2014, he created his second channel *MoreTDM* with similar Documentary videos and extra content. However, he still uploaded similar videos on his main channel. For example, he uploaded footage of his trip to Australia for his show (DM\_38, 2017). The video features activities such as him riding jet boats before the show. These Documentary videos on Middleton's main channel also fill in his daily upload schedule when he is away from his game video production.

Dawson has uploaded Documentary videos on his channel *Shane* since it was created, as it used to be his life vlog channel beside his former main channel, *Shane Dawson TV*. Based on our video samples, Dawson's Documentary videos before 2012 were brief, sometimes with footage of just one scene (SD\_59, 2010). In 2012, when he announced his daily vlog series 'Hang with Shane', he started making longer videos within different locations. The first video in this series showcases his activities before the new year in different locations, at different times, and with different people involved (SD\_61, 2012). He continued to upload similar videos from 2012 to 2017.

These videos changed over the years for all vloggers; for instance, some newer videos have better quality, last longer, and feature more detailed demonstrations. Overall, however, these vlogs mainly disclose their personal life or activities to their audience (Figure 3.38).

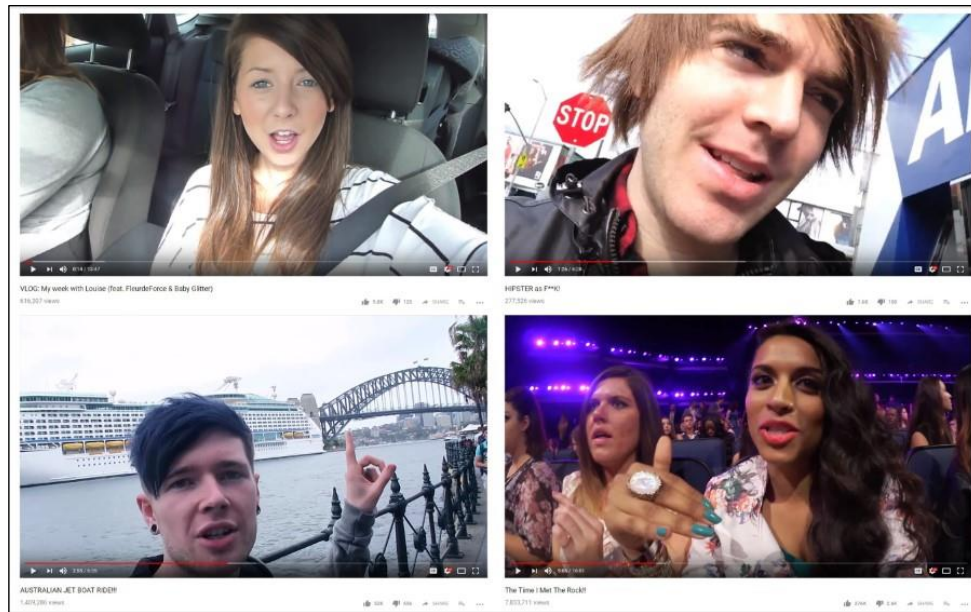


Figure 3.38: Examples of Documentary videos by Sugg (top left), Dawson (top right), Middleton (bottom left), and Singh (bottom right) (ZS\_71,2012; SD\_62, 2013; DM\_38, 2017; LS\_62, 2015).

For consumer engagement, we consider that although vlogs that document these vloggers' lives are also a video product, they do not fall into the signature video category on their main vlog channels, where they mainly post content about beauty, gaming, entertainment, and lifestyle. This is why Sugg moved her Documentary videos to her second channel. In her 9 December 2012 video, Sugg explains that she created her second channel because the Documentary video type does not fit her main channels' features about beauty: 'I used to do follow-me-around type vlogs on this channel, and then I realised, kinda doesn't really fit in with the whole, you know, "beauty," "hauling" thing. So, I made a second channel where you can watch videos like these.' (ZS\_18, 2012. 00:00:14)

Videos related to topics such as beauty, gameplay, comedy, and lifestyle are the four vloggers' primary products for viewers to consume; they are the main featured videos on their primary channel. However, Documentary videos can disclose more information about vloggers' lives and social activities to their audience. It brings their personal backstage (Goffman, 1974) directly to the front stage and creates a more unfiltered self for their viewers. It shows more life-related information that viewers may not normally see from the vloggers' primary production.

When vloggers present their self-information via these videos, viewers can gain more information about them beyond their primary products, and may actively engage with them to understand more about their personal lives and other information. For instance, by 31 December 2017, Sugg's second channel *MoreZoella* with mainly Documentary content had reached over 4.8 million subscribers and over 600 million views. Singh's channel *SuperwomanVlogs* also had over 2.3 million subscribers and 300 million views. Middleton's second channel, *MoreTDM*, though discontinued, still had over 3 million subscribers and over 400 million views. Middleton's Documentary vlogs on his main channel also remain extra content in addition to his routine gameplay video updates. All in all, these statistics reflect active viewer connections with vloggers by focusing on their everyday lives beyond their signature videos.

Dawson first started his channel *Shane* with life vlogs to support his former main channel *Shane Dawson TV* and to provide extra self-information in addition to his film work. After *Shane* became his dominant channel, especially featuring content such as conspiracy theories, life hacks, product tests, and topical reviews, he still continued to upload life vlogs to provide similar information and add extra flavour to his signature works.

The Draw My Life videos by Sugg, Singh, and Middleton have a similar theme to Documentary videos in them, the vloggers draw their general life from their birth to their YouTube career. Dawson had a video of this type too, but it was deleted. These videos also

serve as self-information disclosing by presenting their entire life information to their viewers outside their signature vlog products (Figure 3.39).

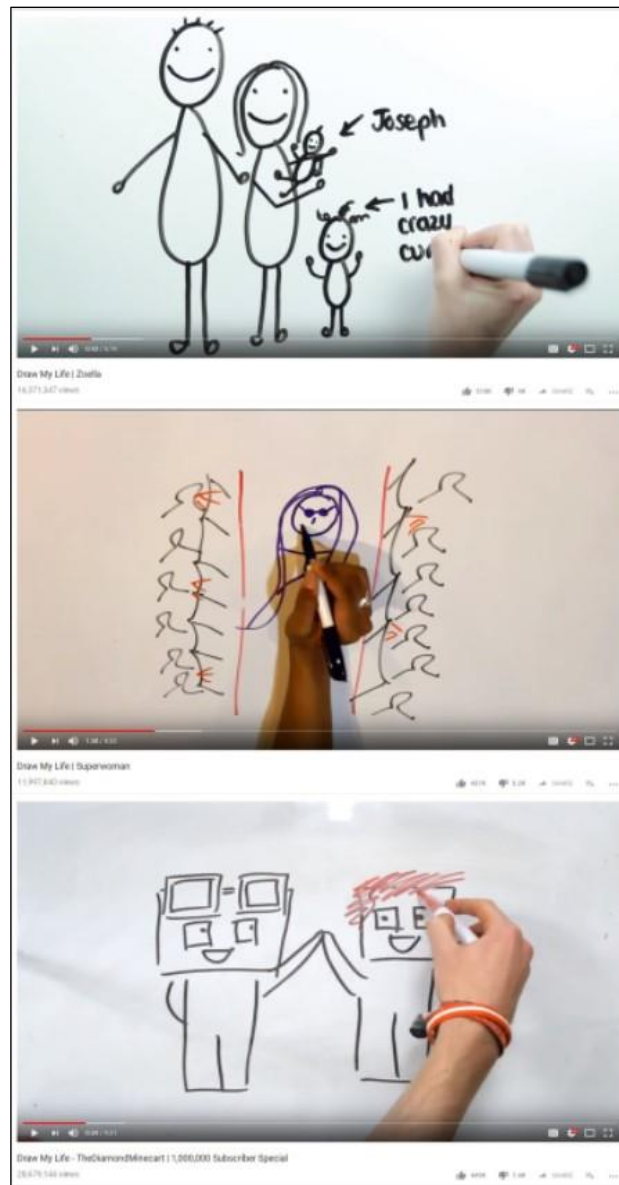


Figure 3.39: From top to bottom: Draw My Life videos by Sugg, Singh, and Middleton (ZS\_76, 2013; LS\_74, 2013; DM\_50, 2013).

According to previous studies, disclosing personal information about their lives is a sign of vloggers building intimate and long-term relationships (Ellison, Heino and Gibbs, 2006; Gibbs, Ellison and Heino, 2006) with their audience. This self-disclosing may also obtain

likes from their viewers (Collins and Miller, 1994) especially when the ongoing relationships have been established. Thus, self-disclosure may build close and long-term relationships between vloggers and their audience as the building of consumer engagement, and result in a further enduring relationship in the engagement cycle (Sashi, 2012).

The results further show that making Documentary videos is not vloggers' only action to drive viewers outside their main videos. Vloggers also disclose self-information as content elements in videos or integrate their information to create video series as their primary video themes. This kind of self-information delivery mainly involves presentations of their *personal experiences, surroundings, and social characteristics*.

### **Personal Experiences**

The results show that all vloggers share their experiences in videos. For example, in a Q&A video, Sugg encounters a question asking her whether she has had her hair trapped in a car door. She answers that she had the experience minutes before she saw the question: 'Well, it's funny you should ask me this, because about three minutes before reading that question I did trap my hair in a car door' (ZS\_66, 2014. 00:06:57). She also describes how she experienced the issue. Overall, her description of this experience is concise in this video, much shorter than in a Documentary video, as it is only one of several questions she answers. However, it is a typical example of her delivering extra self-information about things she just experienced before recording the video. This extra information also triggers viewers to comment on the experience or describe similar experiences (Figure 3.40).



Figure 3.40: Examples of viewer's reactions to Sugg's experience (ZS\_66, 2014).

Other vloggers also describe their past experiences to add teasers of their lives. For instance, in a live Q&A, a fan asks Singh whether she has been to New Zealand. As she has indeed been, she says: 'Let's talk about New Zealand real quick.' (LS\_52, 2016. 00:10:57) Then she starts describing her experience in New Zealand to give the audience information about her activities outside her video production. Some of her viewers also comment about the experience she discloses. Some of them also indicate that they live or are in the country too (Figure 3.41).



Figure 3.41: Examples of viewers' reactions to Singh's experience (LS\_52, 2016).

In a Reaction video, Middleton reacts to his old fan meet-up video. As he watches the video, he pauses it and describes some of his experiences in detail. For instance, he tells the story of meeting one of his young fans, Henry, who had a serious illness: 'He [Henry] said that my videos were worth him living for, which is pretty insane.' (DM\_22, 2016. 00:06:31) His description unveils experiences that his viewers and fans he met at that time may not have known. His viewers also actively comment under the video to express their feelings about Henry and to share how Middleton's videos are good for them, which reflects their engagement with Middleton beyond viewing his video (Figure 3.42).

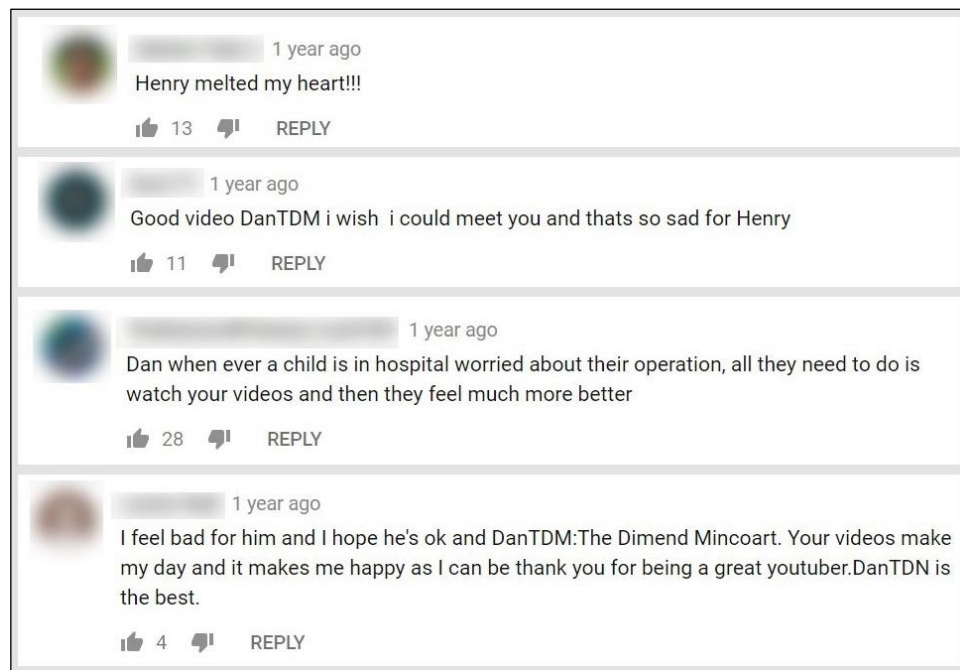


Figure 3.42: Examples of viewers' reactions to Middleton's experience (DM\_22, 2016).

Dawson also describes his experiences. For example, in a video he tries different types of food from the American pancake restaurant IHOP and describes his previous experience with it: 'I've never had IHOP. Well, I have, I've been to IHOP, but I just always get the salad – which by the way, not good.' (SD\_17, 2016. 00:00:35) This short story at the beginning of the video provides extra information about his life to his audience regarding his unique past experience. It also results in his viewers leaving comments to describe their opinions (Figure 3.43).





Figure 3.43: Examples of viewers' reactions to Dawson's experience (SD\_17, 2016).

All these descriptions, though brief, have similar functions: disclosing self-information about vloggers' lives and social status to their viewers as self-presentation, in addition to the featured videos they are known for by their audience.

In addition, vloggers also use their experience to produce video themes. Similar to the Documentary category, these videos have a more detailed presentation of their personal experience. For instance, by performing the differences between her and her parents in a Comedy and Chat video, Singh also presents her life experience with her family as she claims that the whole video is 'based on a true story' (LS\_13, 2016. 00:00:01). Using Personal Story, Dawson reveals more about his past life experiences, such as his relationship with his father (SD\_43, 2015). After he published the video on this relationship, his viewers sent messages on Twitter and wanted him to further talk about the topic (Figure 3.44). This indicates his audience's active connection with Dawson and desire for more related stories to know about the vlogger himself.



Figure 3.44: Examples of viewers' requests to Dawson for information about his father.

Some of Sugg's Reaction videos are also based on her showcasing things that reflect her past – for instance, her old Christmas family videos (ZS\_46, 2013), her old photos (ZS\_47, 2015), or memory boxes containing items like ex-boyfriends' letters and her old diary (ZS\_48, 2016).

Overall, all the vloggers in our study have shared personal experiences with their audience in their video content; this is extra information that drives viewers outside their signature video content. It has a similar function to Documentary videos, bringing vloggers' backstage self to the front to allow viewers to know more about them besides their signature videos. Viewers' reactions to this information also indicate that they are attracted by the vloggers themselves.

## Surroundings

The results also show that vloggers disclose their surroundings in their videos. By teasing their vlog environment or objects near them, the audience may receive more additional information, such as their life status, plans, living environment, and so on.

For example, Sugg gives the impression that she is preparing for Christmas Eve by pointing to the Christmas tree behind her before starting a Personal Item Showcase video; she says: 'You may notice, I have a little Christmas tree.' (ZS\_21, 2016. 00:00:01) She also describes her Christmas tree including its decorations, and also talks about Christmas when she is showing things in the video. This impression has led viewers to leave messages under her video regarding Christmas (Figure 3.45).

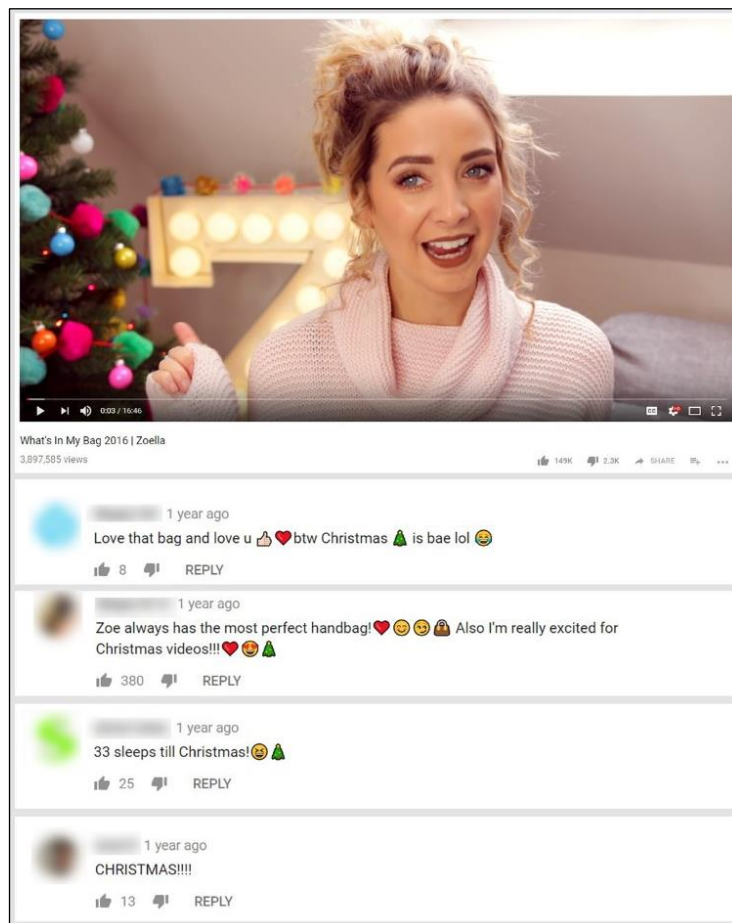


Figure 3.45: Sugg showcases the Christmas decorations in her room (top) and viewers' reactions (bottom) (ZS\_21, 2016).

Middleton directly expresses his intention to decorate his office by describing the walls behind him, as he has changed the camera angle: 'These walls are looking bare, so I need to fill it with some stuff.' (DM\_22, 2016. 00:03:24) Some viewers have left comments about those walls, but others also indicate noticing other things in the background (Figure 3.46). Both Sugg and Middleton have also made office tour videos to showcase their working environment to their audience (DM\_36, 2015; ZS\_72, 2016).



Figure 3.46: Middleton (top right corner) mentions the wall behind him (top) and viewers' reactions (bottom) (DM\_22, 2016).

In an Update video, Dawson shares the information that he is working on a project outside his home and mentions the indoor environment of the hotel, such as indicating that there is a

microwave in the hotel: '[Dawson sings] You know what's creepier than a hotel that has a microwave, sitting on a computer desk' (SD\_56, 2014. 00:00:27). Viewers commented not only on the microwave he showed, but also guessed that he was playing a video game (Minecraft) that was reflected by the microwave surface (Figure 3.47).

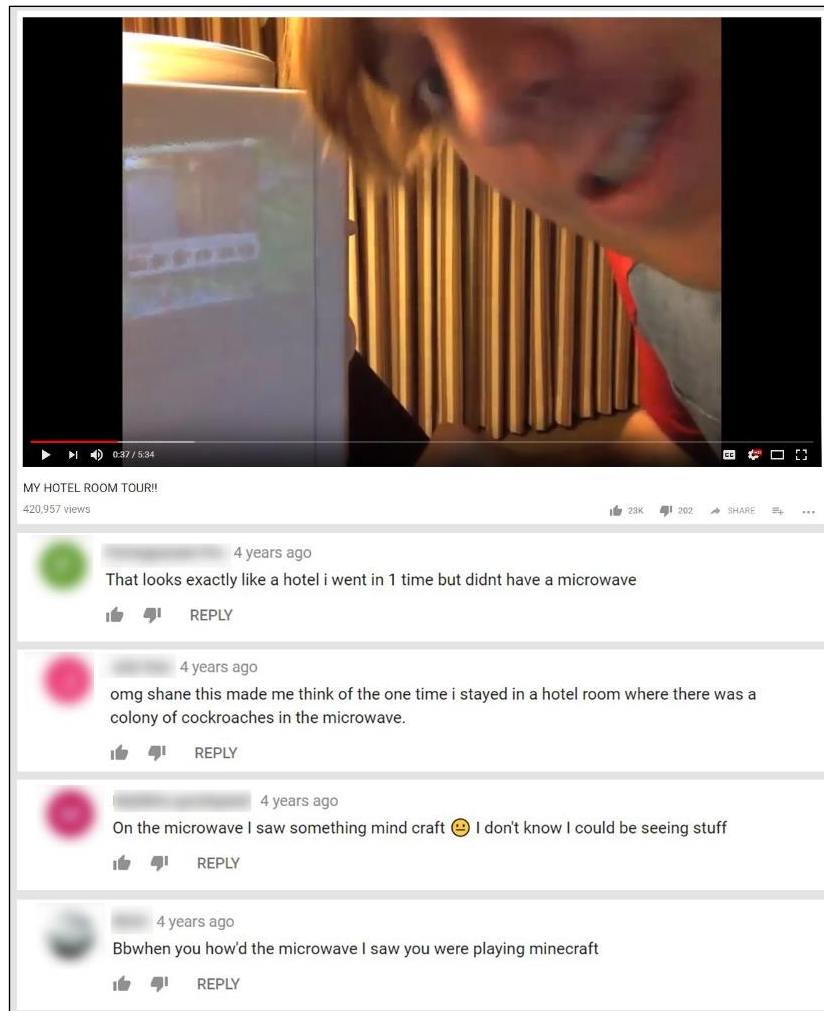


Figure 3.47: Dawson showcases objects in his hotel room (top) and viewers' reactions (bottom) (SD\_56, 2014).

Singh provides information about her personal goals by unveiling the vision board in her room: 'I just want to say that if you know anything about me, you know I have a vision board, and my vision board is right above my bed [. . .] and one of the things that was on my vision

board was to hit 100,000 subscribers' (LS\_65, 2013. 00:01:25). Her viewers share their thoughts on her vision board in the comments (Figure 3.48).



Figure 3.48: Singh showcases her vision board in her room (top) and viewers' reactions (bottom) (LS\_65, 2013).

With the showcases of these objects or locations, like in Documentary videos, vloggers disclose extra self-information to their audience about not only their living environment but also social activities. This may make viewers pay attention to their personal lives beyond their current videos, as indicated by their comments under the videos.

## **Social Characteristics**

In addition to messages about their experiences and surroundings, our results show that vloggers also express information about their other social characteristics, such as their hobbies, personalities, and habits.

In an Entertainment video, Sugg and her brother Joseph Sugg play a game called 'Most Likely To' (ZS\_53, 2014). During the game, Sugg considers herself to be 'the best singer' (00:03:57), the 'most likely to spend money on things they don't really need' (00:04:35), and 'most likely to take control of serious situations' (00:05:00), which unveils her characteristics, like problem solving, talents, and habits, to her audience. In the comments, viewers express not only their opinions on these factors, but also their disagreement. For instance, some viewers think her brother sings better than she does (Figure 3.49). Nevertheless, this shows that her sharing of social characteristics triggers the audience's active communication with her beyond the video to present their own opinions, and we do not consider this disagreement to be harmful to the vlogger-audience relationship since it is a game and is highly opinion based.





Figure 3.49: Examples of viewers' reactions to Sugg's social characteristics: her singing skills (ZS\_53, 2014).

Furthermore, Singh reveals her social characteristics when she invites her family to answer questions (LS\_32, 2016). For instance, by asking her family to answer the question 'What is my favourite food?' (LS\_32, 2016.00:08:30), she revealed her different favourite foods, such as chicken curry and chipotle. Some questions relate to other social characteristics, like 'What is the most annoying thing about me?' Her father's answer is 'bossy' (00:01:36). These presented factors have also triggered some viewers to leave comments under the video to express their opinions (Figure 3.50).





Figure 3.50: Examples of viewers' reactions to Singh sharing her favourite food and her 'bossy' behaviour (LS\_32, 2016).

Middleton shares his interests with his audience too. For instance, in a Q&A video, in response to a question regarding the animal he would like to pet besides his pugs, he answers 'giraffes' (DM\_29, 2016. 00:02:02). His answer leads viewers to leave comments indicating that giraffes are their favourites as well (Figure 3.51).



Figure 3.51: Examples of viewers' reactions to Middleton sharing the animal he wants to pet (DM\_29, 2016).

Dawson establishes that he loves food by making a video series in which he tries different food types (SD\_17, 2016; SD\_18, 2017). In a Documentary video, he showcases fans giving him food-related gifts. This indicates the audience's awareness of this characteristic and active engagement with him by giving him these gifts. He also says in the video that the food is enough 'to feed a small nation, or me for one night.' (SD\_65, 2016. 00:06:45) (Figure 3.52).



Figure 3.52: Dawson shows food given by fans (SD\_65, 2016).

Similar to talking about surroundings and personal experiences, sharing social characteristics may also drive viewers' attention more to the vloggers themselves in addition to watching their videos.

Overall, we found that the vloggers actively disclose their self-information to their audience. The result is similar to that of previous research, in which self-information disclosing was found to be the critical self-presentation strategy of bloggers (Schau and Gilly, 2003; Trammell and Keshelashvili, 2005). It is also similar to other personalities' use of social media for self-disclosure about their personal information in addition to their main careers (Lebel and Danylchuk, 2012; Smith and Sanderson, 2015). In our case, this is mainly beyond the vloggers' featured videos that built their careers, allowing the audience to focus more on the vloggers themselves. We consider that self-presentation can deliver extra information about the vloggers' life to shift the audience's attention from video viewing to vloggers' backstage (Goffman, 1974). It may contribute to intimate and long-term relationship-building (Ellison, Heino and Gibbs, 2006; Gibbs, Ellison and Heino, 2006) for consumer engagement (Sashi, 2012). Viewers who receive these messages may focus more on the vloggers themselves, like their personal lives. They may actively connect with vloggers, for instance, by subscribing to their second life vlog channels, actively searching for their personal

information online, or following their social media to know more about them. Comments we found under videos and on their social media also indicate that viewers pay attention to vloggers' personal information sharing. Moreover, we noticed that some viewers who commented on the information that vloggers disclosed related to that information; for instance, some indicated having similar experiences or interests as the vloggers. Thus, sharing personal experiences may be more effective to trigger audience communication with vloggers when they can relate to that information. This is highly related to the concept of empathy, which also relates to the feeling of authenticity; this is further discussed in the next section.

Overall, we found that the vloggers in our study use self-information disclosing as self-presentation in their vlog content to achieve consumer engagement. They mainly implement this by making self-documentation videos and disclosing personal experiences, surroundings, and social characteristics.

#### **3.4.2.2 Authenticity from Self-presentation**

In the previous section, we discussed self-information disclosing in the vloggers' videos that can achieve consumer engagement. Relatedly, we found that the vloggers reveal severe struggles they have faced in their videos. We argue that these actions may deliver not only personal information but also a strong feeling of *authenticity*. We conducted in-depth observations of these videos, and interpret how vloggers can exploit the feeling of authenticity. We suggest that authenticity may result in empathy and trust among the audience to affect consumer engagement.

On 7 November 2012, Sugg posted a video called 'Dealing with Panic Attacks & Anxiety' (ZS\_58, 2012). At the beginning of this video, Sugg indicates that there is a different side of her that the viewers do not see, and she will explain it in the video. Then she reveals that she suffers from anxiety and panic attacks: '[W]hat a lot of you may not know, is that I have suffered from anxiety and panic attacks really really badly since I was 14.' (00:01:36) She

admits that discussing the topic makes her 'feel extremely uncomfortable' (00:02:31) and that it is not what she 'enjoy[s] discussing with hundreds and thousands of people.' (00:02:29) However, she explains that she has made this video to help viewers understand panic attacks and how to deal with them when they experience a similar issue (Figure 3.53).



Figure 3.53: Sugg explains her panic attack experience (ZS\_58, 2012).

On 12 January 2013, Singh uploaded a video named 'Hello 2013...' (LS\_42, 2013). It was supposed to be a Year Conclusion video about what she had accomplished in 2012. However, at the beginning of the video Singh starts in a low, depressed voice and indicates that her grandfather passed away on New Year's Eve. She looks depressed and exhausted. Still, she manages to finish the few minutes and thanks viewers for their caring messages. After that, the video cuts to the Year Conclusion video she recorded on the day when her grandfather passed away (Figure 3.54).

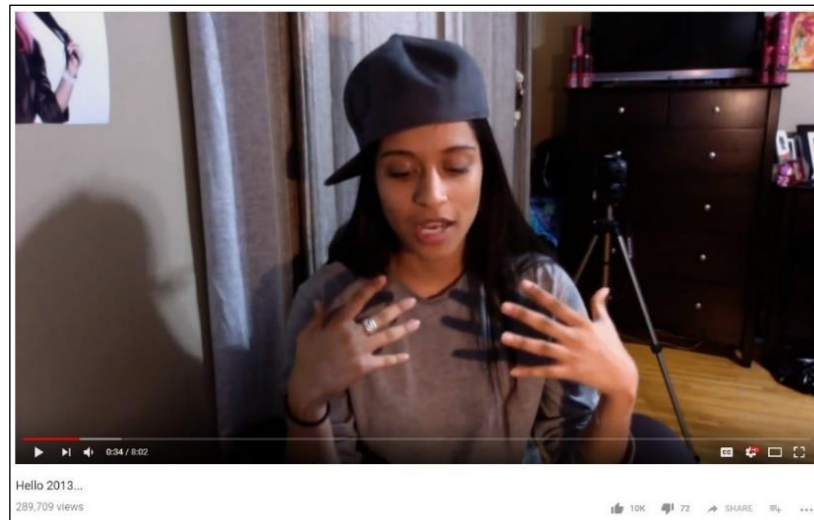


Figure 3.54: Singh describes her grandfather's passing away at the beginning of a Year Conclusion video (LS\_42, 2013).

Similarly, on 13 June 2016, a video called 'Losing A Friend' (SD\_58, 2016) starts with Dawson looking extremely depressed. He describes the death of his friend Christina Grimmie, a singer, who was shot dead at a concert. Dawson is trying to control his emotions, but after five minutes he starts crying: 'When I found out she died it was like a feeling I hadn't felt before [ . . . ] When a friend dies, it's so confusing cuz that's not supposed to happen.' (00:05:25) (Figure 3.55) He keeps trying to control his crying during the video. Dawson has also made videos in which he shows other extreme emotions. For instance, he starts a video with a scream and says: 'Hey guys, I just needed to do that. I am in such a bad mood, and it is because of the world' (SD\_54, 2012. 00:00:04) (Figure 3.55). He then expresses his anger regarding the things he has experienced on that day.



Figure 3.55: Dawson expresses sadness about his friend's death (SD\_58, 2016) (top), and anger about his experience on a day (SD\_54, 2012) (bottom).

In a video from 17 September 2017 (not in the sample, but worth mentioning), Middleton tells his viewers that one of his dogs, Peggy, has passed away (Figure 3.56). 'Unfortunately, yesterday, we had to, we had to say goodbye to Peggy.' (DanTDM, 2017. 00:00:22) After a few sentences, Middleton cries. He says losing his dog is the saddest thing he has experienced. He also explains that he needs to take a break because he does not want to fake his happiness to make videos: 'I can't be happy if I'm not happy, I don't wanna fake it, I don't think I could fake it at all, I just don't want to.' (DanTDM, 2017. 00:02:19) However, he says he will still try to record something if he can.



Figure 3.56: Middleton expresses emotion about his dog's death (DanTDM, 2017).

We view these videos as typical cases of self-presentation by disclosing the information that is more personal or even negative. Vloggers revealing extremely personal information like their life struggles or tragedies may deliver the feeling of authenticity to their viewers: the feeling that these vloggers are not only producers who present their passion in their featured vlogs, but also ordinary human beings with real issues and emotions, like the viewers themselves.

We found that authenticity may connect vloggers with viewers with similar characteristics and experiences to build their relationships beyond video viewing. This mainly relates to the effect of empathy. For instance, under Sugg's video, viewers actively share their similar experiences, and some of them also reveal that they have anxiety like Sugg (Figure 3.57). In Singh's comment section, viewers express their loss of family members (Figure 3.58), and Dawson receives similar comments in which viewers express their loss of people in their lives (Figure 3.59). Under Middleton's video, one viewer has initiated a comment thread where others can describe the loss of their pets (Figure 3.60). All these comments indicate that some viewers have faced similar struggles.



In their study on public service advertisements to address child abuse, Bagozzi and Moore (1994) found that negative emotions delivered in advertising affected people's empathy and viewers' decisions to helping victims, as negative emotions could make the audience focus more on the victims of the abuse. Thus, the negative emotion delivered by vloggers, such as anger and sadness, may enhance viewers' empathy, put them in the vloggers' shoes, and increase their willingness to release the vloggers' stress by commenting on their videos as engagement beyond video consumption. In a similar vein, Kim and Lee (2011) state that honest self-presentation, which involves self-disclosure of negative information, allow posters on Facebook to obtain friends' support. Mayshak et al. (2017) studied user engagement on Facebook and found that negative posts generated more engagement like commenting, liking, and sharing than positive posts. Therefore, the negative experiences that vloggers share may result in consumer engagement from their viewers as behavioural connections with vloggers beyond video consumption, like sending caring messages in the comment section. Overall, we argue that viewers commenting on videos beyond their consumption indicates the effect of consumer engagement caused by the feeling of authenticity created by vloggers. Furthermore, as we mentioned, the effect of empathy is also applied to regular information sharing. Viewers with similar personal experiences or social characteristics actively react to vloggers' sharing of self-information (Section 3.4.2.1). It is similar to Mayshak et al.'s (2017) outcome that trait empathy influenced participants' engagement with any content on social media sites.

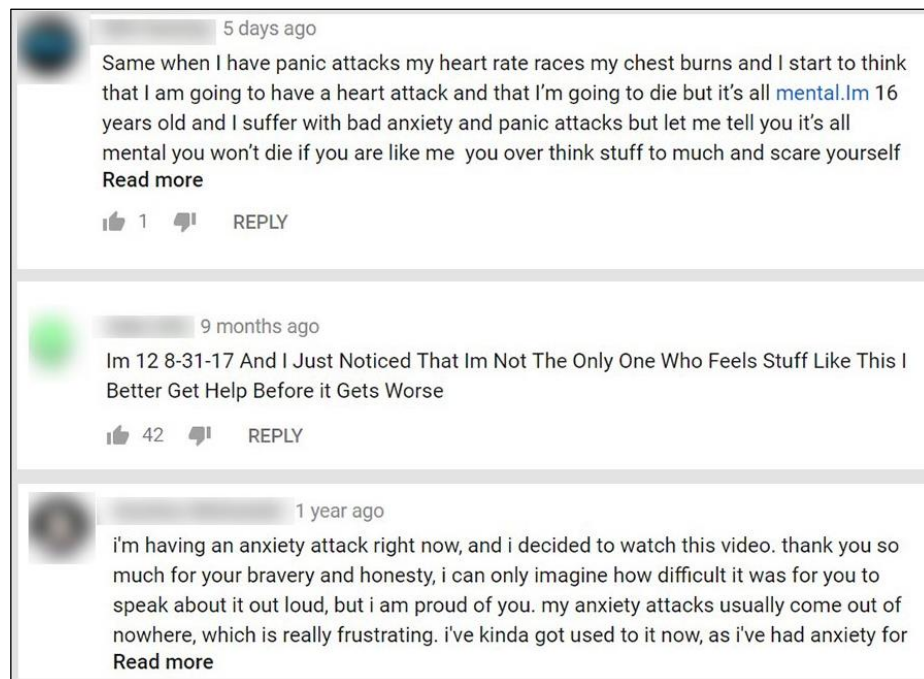


Figure 3.57: Examples of viewers expressing their similar anxiety and panic attack experiences under Sugg's video (ZS\_58, 2012).

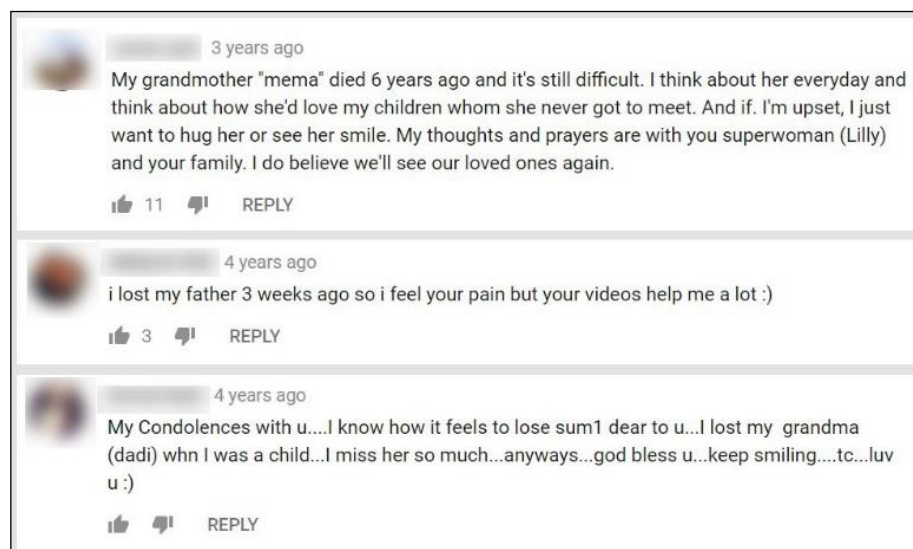


Figure 3.58: Examples of Singh's audience leaving caring comments describing their similar experiences (LS\_42, 2013).

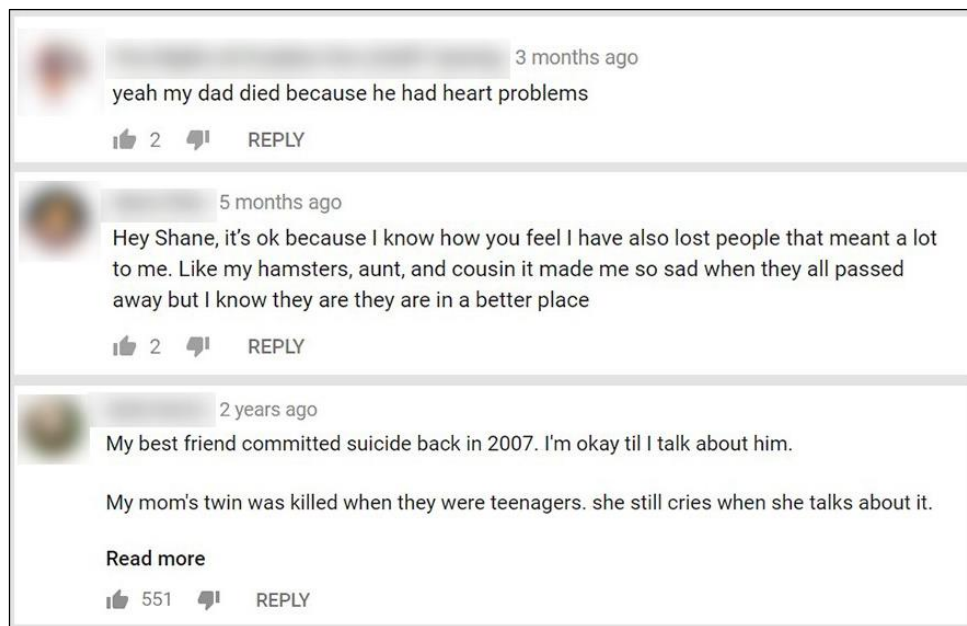


Figure 3.59: Examples of Dawson's viewers' comments on similar losses they have experienced under his video about his friend's death (SD\_58, 2016).



Figure 3.60: Comment thread in which Middleton's viewers share their experience of losing pets (DanTDM, 2017).

We also found that viewers self-disclose in the comment sections in response to vloggers' authentic presentation, for instance, by expressing their similar struggles. The responses may be a sign of audience trust being built, as people are more likely to disclose to someone they trust (Jourard, 1964, as cited in Collins and Miller, 1994). Furthermore, this kind of trust from the audience may be caused by the establishing of consumer engagement (Brodie et al., 2011; Vivek, Beatty and Morgan, 2012) when vloggers disclose their information. This also applies to marketing, where authenticity can affect customers' trust in brands and organisations (Eggers et al., 2013). For instance, companies may avoid affecting review rates on the internet even if they are negative, as this can construct the transparency of the firm (Vivek, Beatty and Hazod, 2018). The trust created by the feeling of authenticity or consumer engagement may drive the audience to further actively connect with vloggers to support them, for instance by leaving caring comments under their videos as an action of

consumer engagement.

Overall, self-information disclosing in vlog content may also cause a feeling of authenticity for consumer engagement.

### **Authenticity from Other Video Content**

We suggest that the feeling of vloggers' authenticity is not only built via entire video themes about vloggers' struggles: the actions that vloggers take in other video content elements may also contribute to this feeling.

A typical example is vloggers' presentation of their physical appearance, especially their imperfections. In line with Jerslev (2016), Sugg shows her ordinary appearance without makeup to her viewers. For instance, in a video, Sugg discusses her makeup for problem skin (ZS\_28, 2017). After the introduction, she appears with no makeup and reveals the issues on her skin before she starts to cover them up with different products (Figure 3.61). This creates empathy from viewers who have experienced similar issues, as can be seen in the comment section, where they disclose their own skin problems. They also describe how valuable Sugg's actions are for people who have similar problems, and how confident she has become. This shows their active communication with Sugg beyond her video as consumer engagement affected by authenticity (Figure 3.62).



Figure 3.61, Sugg shows her natural looks in her video to demonstrate makeup on problem skin day (ZS\_28, 2017).

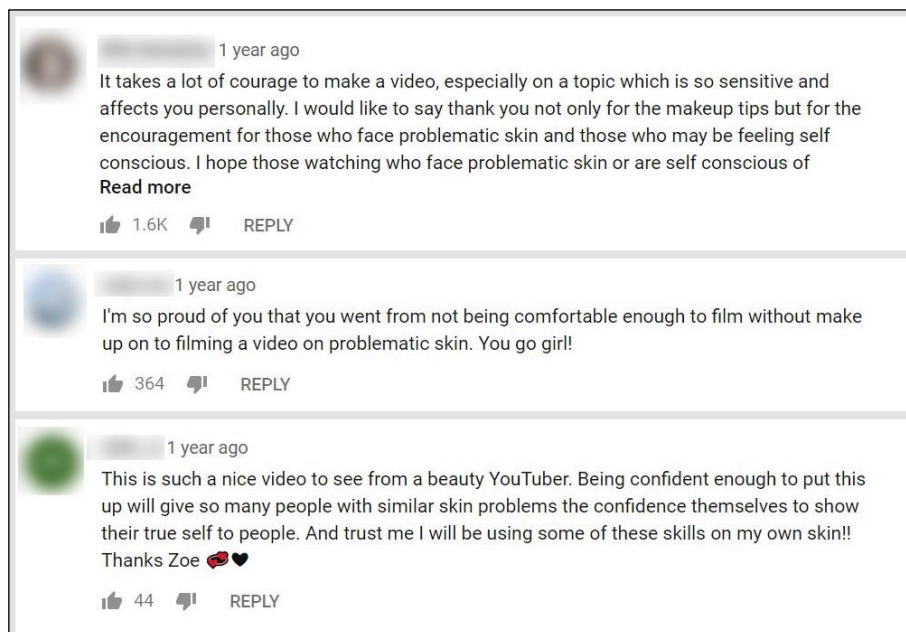


Figure 3.62: Examples of viewers sharing their feelings about Sugg showcasing her problem skin (ZS\_28, 2017).

The other three vloggers also do the similar. Singh gives the impression that she is not bothered by the imperfection of her appearance. At the beginning of a video, she starts by

pointing to a spot on her face and says: 'New year, same pimple.' (LS\_46, 2017. 00:00:01) (Figure 3.63) Singh mentioned this during an interview in 2015: 'And I've learned that it's OK if I have a pimple in my selfie, it's OK if one of my jokes wasn't hilarious because I am just being me.' (Jodha, 2015. para. 12) This explicitly indicates that her authentic self-presentation to her audience is reflected by her action of disclosing her imperfections.



Figure 3.63: Singh showcases her spot on camera (LS\_46, 2017).

Dawson was extremely overweight during his young age. After he lost weight, he took a surgery that removed extra skin from his body. In a Q&A video, a viewer asks a question regarding this surgery, and Dawson not only answers the question by describing his body conditions and surgery experience, but also shows scars on his chest to the camera (SD\_48, 2014. 00:04:32). In this video, Dawson may create the impression that he does not worry about mentioning or showing his body issues to his viewers.

In one Q&A video, Middleton answers a question about how he prepares himself for recording. He says that he dresses up properly at least on his top half if his is using a face camera, but if not, then he gets ready after the recording: '[W]hen I'm doing a mod review sometimes I just like roll out of bed and then just make it, and then I get ready afterwards' (DM\_28, 2014. 00:03:02). This suggests that Middleton may also not worry about revealing

his appearance related information.

In addition to physical appearance, other general self-information disclosing may also deliver a feeling of authenticity. For instance, all four vloggers include their romantic relationships in their videos. We consider this to be standard personal information delivery, but at the same time, it may generate feelings that the vloggers are like anyone else who has gone through different relationship experiences, and they do not avoid disclosing and talking about this to their viewers. For instance, Middleton involves his wife Jemma Middleton in some of his videos, though mainly on his second channel (Figure 3.64). Sugg invites her boyfriend Alfie Deyes to join in a Q&A to answer a relationship-related question (ZS\_69, 2017) (Figure 3.65). Dawson also has a Q&A video with his boyfriend Ryland Adams to answer questions about their relationship (SD\_51, 2017) (Figure 3.66). Singh, on the other hand, creates impressions of her single status and reveals her parents' thoughts about this by asking them the question: 'Do you pressure me to get married and what are your thoughts on me getting married?' (LS\_32, 2016. 00:06:33) Her mother answers that she does not pressure Singh on this matter.





Figure 3.64: Middleton's wife Jemma Middleton (left) appears in a video on his second channel.<sup>111</sup>

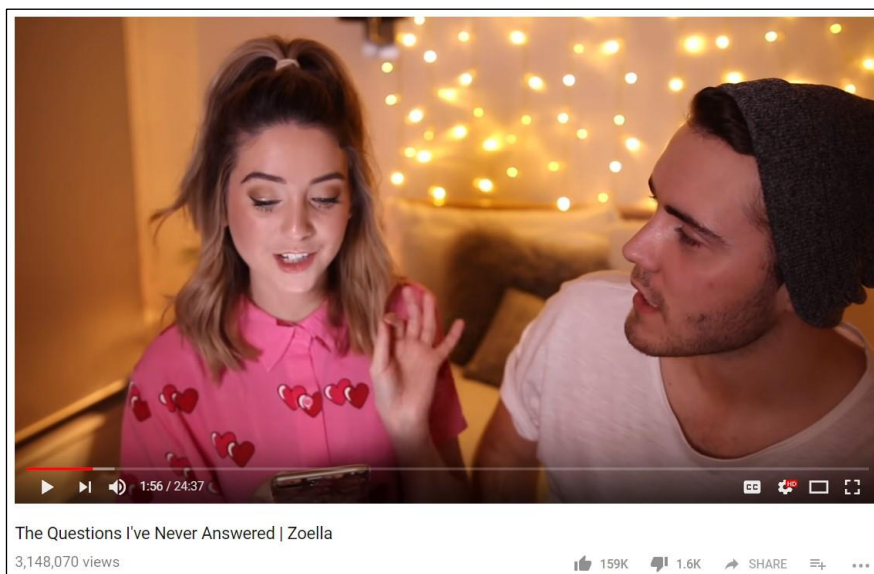


Figure 3.65: Sugg reads a relationship-related question to her boyfriend Alfie Deyes (right) ( ZS\_69, 2017).

<sup>111</sup> MoreTDM. (2015). "EGGCELLENT WIFE CHALLENGE!!" (19 April). Available from: <https://www.youtube.com/watch?v=tAlnbnsNw6M>



Figure 3.66: Dawson and his boyfriend Ryland Adams (left) (SD\_51, 2017).

All these expressions may create a feeling of authenticity for viewers: the feeling that these vloggers are regular people who are dealing with regular things behind their video production, such as relationship and appearance concerns. We consider that disclosing these statuses may result in the audience's trust, as viewers may think vloggers' actions are also a sign of the vloggers trusting them. As mentioned, people are more likely to disclose information to those they trust (Jourard, 1964, as cited in Collins and Miller, 1994). It may strengthen their relationship with viewers and allow the latter to more actively connect with vloggers.

In conclusion, we identified self-presentation as self-information disclosing to be whole video themes, or content elements inside vlog content in the four vloggers' videos for consumer engagement. Self-presentation can drive the audience's attention beyond the signature vlog types to the vloggers themselves to build close, longstanding relationships and establish consumer engagement. Self-presentation may also deliver a feeling of authenticity and generate empathy to connect with viewers with similar experiences and trigger their support. Viewers directly disclose their own experiences may also be a sign of trust, which is also related to consumer engagement.

However, we noticed that boundaries exist regarding self-information sharing. In our sample, Middleton seldom discusses the status of his marriage. In their Q&A video, Sugg and Deyes avoid being too close. According to Alfie Deyes in an interview, he is very cautious about what to show on camera, and he keeps a line between filming and living his life (Pointer, 2017). We suggest that the above phenomena may relate to the risks of disclosing self-information, which include 'loss of face, status or control' (Metzger, 2007. p336). As Collins and Miller (1994) indicate, because of the risk, 'it seems reasonable that people will be selective when sharing intimate information with others' (p466). Hence, setting boundaries may be an action for vloggers to control the personal information they share with viewers. On the other hand, Dawson and his boyfriend seem more open during their presentation, showing their closeness by kissing and hugging. Thus, vloggers may have different levels of boundary setting for self-information disclosing, which may affect the level of trust they deliver to their audience, and subsequently consumer engagement. However, the relationships between boundaries and trust level are not the primary focus of this discussion.

In addition, we suggest that the feeling of authenticity is not affected only by self-disclosure. For instance, Jerslev (2016) notes the technique of editing in which the vlogger avoids cutting out some mistakes. We found similar editing in the vloggers' videos. For instance, Middleton leaves gaming failures in his videos (DM\_03, 2015), and Singh leaves the part when she is checking her camera focus (LS\_19, 2015. 00:01:59). Furthermore, Dawson's video on his relationship with his father shows how he reorganises his words (SD\_43, 2015). In one of her Beauty Experience videos, Sugg has not removed a moment when she accidentally sneezes (ZS\_27, 2016. 00:01:48). All this unedited footage delivers the vloggers' unfiltered self to audience, which may create a feeling of authenticity by showing that they are ordinary people who make mistakes like others during their video recording.

### 3.4.3 Information Management

We found that all four vloggers use *information management* as both active *information providing* and *crisis management* in both video themes and content elements.

#### 3.4.3.1 Information providing

We found that vloggers' active *information providing* in their videos to achieve consumer engagement. For example, Middleton tells viewers to check the video description section for links to different resources, such as game components: 'If you wanna check out this server, find out the minigames, and if you want to check out these shaders and stuff, I'll put those in the description below' (DM\_15, 2017. 00:12:06). He also promotes his attendance at gaming events and provides the time and venues in his Promotion video (e.g. DM\_45, 2014).

Dawson provides information about his other videos by mentioning the video description: 'And if you want to see all my other life hack videos I've done a bajillion of them, I'll put a link to a playlist right at the top of the description below.' (SD\_10, 2017. 00:14:52) He also uploads his podcast footage to encourage his audience to subscribe to his podcast (SD\_72, 2016). On 26 June 2014, he made a whole video to promote his movie and left links in the video description for audience to check (SD\_70, 2014).

In a Promotion video (LS\_72, 2017), Singh provides information such as dates and locations of her book tour to keep her audience updated (Figure 3.67). She also promotes other vloggers who have collaborated with her: 'Make sure you click their faces or check the links in the description to check out their channels' (LS\_31, 2015. 00:04:19).

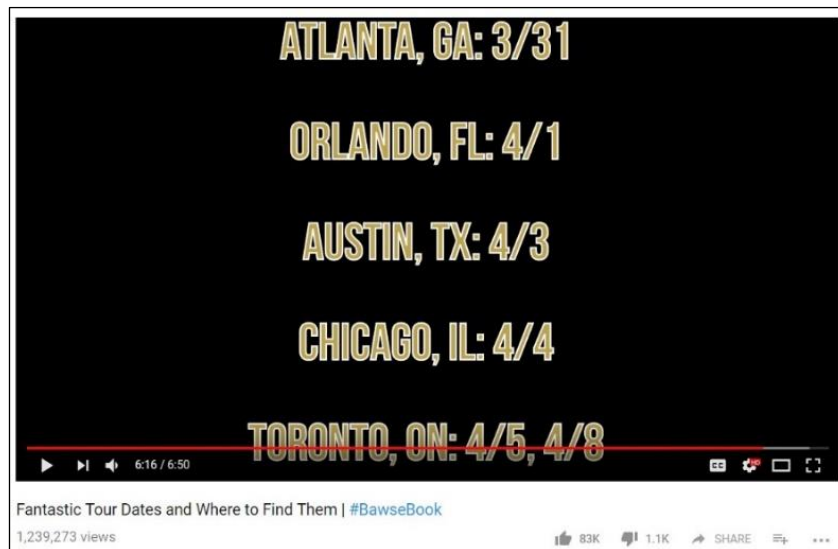


Figure 3.67: Singh's promotional video offering information about her tour dates and locations (LS\_72, 2017).

Similarly, Sugg promotes her vlogger friend Louise Pentland's and her boyfriend Alfie Deye's channels at the end of an Entertainment video: 'Louise has also done a video on her channel as well, so I will leave a link to that [ . . . ] Alfie has also done a video which went up yesterday' (ZS\_54, 2015. 00:10:23). She also provides information about her videos; for instance, when she created her second channel, she encouraged her audience to check it out in a video (ZS\_18, 2012) (Figure 3.68). In addition, Sugg constantly provides information about the products she shows in her videos, such as their brands and prices, and puts them in the video description for viewers to check out.



Figure 3.68: Sugg shows and promotes videos on her second channel on the left side of the screen (ZS\_18, 2012).

The four vloggers also use visual ‘end cards’ at the end of videos, with information such as other video links, thumbnails, and other social media sites (Figure 3.69). Although Sugg has seldom used end cards since 2015, she still includes information that used to be on those end cards in the video description for her audience. In fact, all vloggers in the study include detailed descriptions under each video to provide any links that could be useful for their audience, such as their social media, website, and store pages. Figure 3.70 shows an example of Middleton’s video description (DM\_05, 2017), which details the game mode he played, his second channel, social media, and other resources that relate to the video production. In addition to end cards, Dawson also adds his podcast promotion at the beginning of some videos (Figure 3.71).



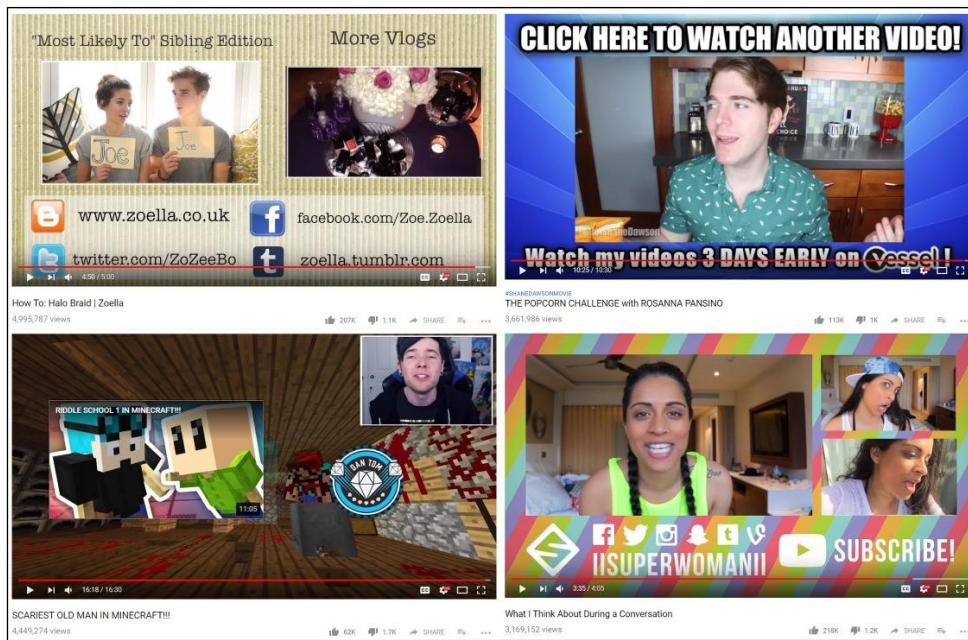


Figure 3.69: Examples of end cards by Sugg (top left), Dawson (top right), Middleton (bottom left), and Singh (bottom right) (ZS\_31, 2014; SD\_31, 2016; DM\_05, 2017; LS\_06, 2016).

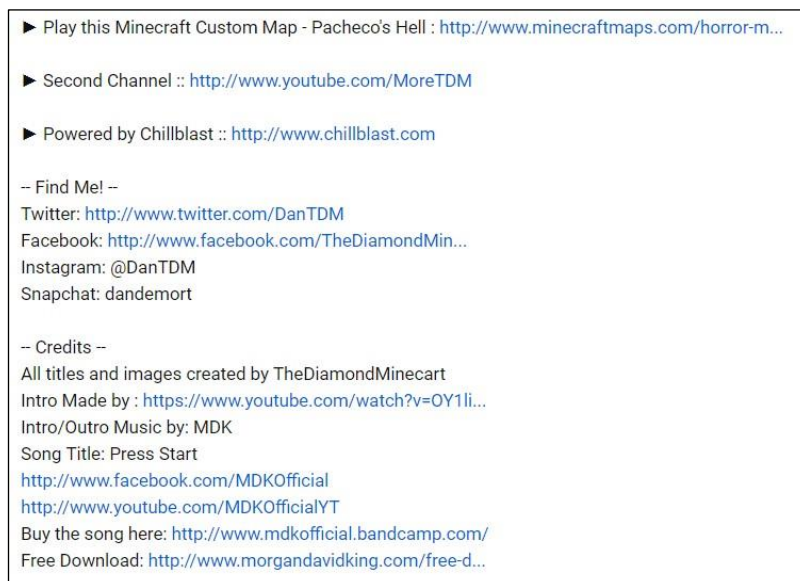


Figure 3.70: Example of video description with related links from one of Middleton's gameplay videos (DM\_05, 2017).



Figure 3.71: Example of Dawson's pre-video promotion of his podcast series (SD\_18, 2017).

For companies, one aspect of information management is promoting product-related information (Van Doorn et al., 2010) and building relevance for customer engagement (Vivek, Beatty and Hazod, 2018). Companies also provide information about products such as user experience and functions on social media (Ashley and Tuten, 2015). As videos are vloggers' leading products, the actions they take to promote them can be similar to the information providing executed by brands. As discussed in Section 3.2.1.3, seeking information from the media content is the audience's motivation for consuming both user-generated and non-user-generated content (Katz, Haas and Gurevitch, 1973; Shao, 2009), which may be satisfied by vloggers' information providing.

Vloggers' active promotion of information may drive the audience's connections with them beyond video consumption. For example, the promotion of videos may lead viewers to actively follow vloggers' updates on the channel for more content instead of passively waiting for video updates. When viewers check out the promoted content, this may create consumer engagement behaviours on the promoted video, such as liking and commenting. For instance, Sugg's promotion of her second channel may drive her audience to comment on her other videos on that channel, and also obtain extra information about her life.



Furthermore, providing information about more than videos, like Singh's book tour events, may encourage viewers' offline interaction and connection with vloggers. The end cards and video description give the audience the opportunity to link to vloggers' other platforms to create further connections outside video consumption. In addition, promoting other vloggers' channels may potentially result in audience engagement with other vloggers. Overall, we conclude that the four vloggers use information providing as information management via their video content to achieve consumer engagement.

#### **3.4.3.2 Crisis Management**

As discussed in Section 3.2.1.3, another facet of information management is *crisis management*. Crisis management is used by companies to fix the damage of a crisis to their reputation among customers (Coombs, 2007). For instance, this can be events that give customers a negative impression of the company, such as constant negative customer services or a wide range of product failure. Our results show that the four vloggers used crisis management in their video content after an event led to their audience's or the public's criticism that could cause the audience to disengage from them.

For instance, by uploading a video titled 'this is annoying...' (DM\_34, 2017), Middleton addresses viewers' concerns about his overpriced tour tickets after announcing the event one week earlier. In the video, Middleton states: 'First off I try and keep my ticket prices as low as possible [ . . . ] because I want you guys to come and enjoy this show.' (00:00:58) Then he shows that the overpriced tickets viewers found are not officially sold by him but the ticket touts. This video may prevent his viewers from thinking he focuses more on financial benefits than on his viewers. Viewers express their support in the comment section (Figure 3.72).

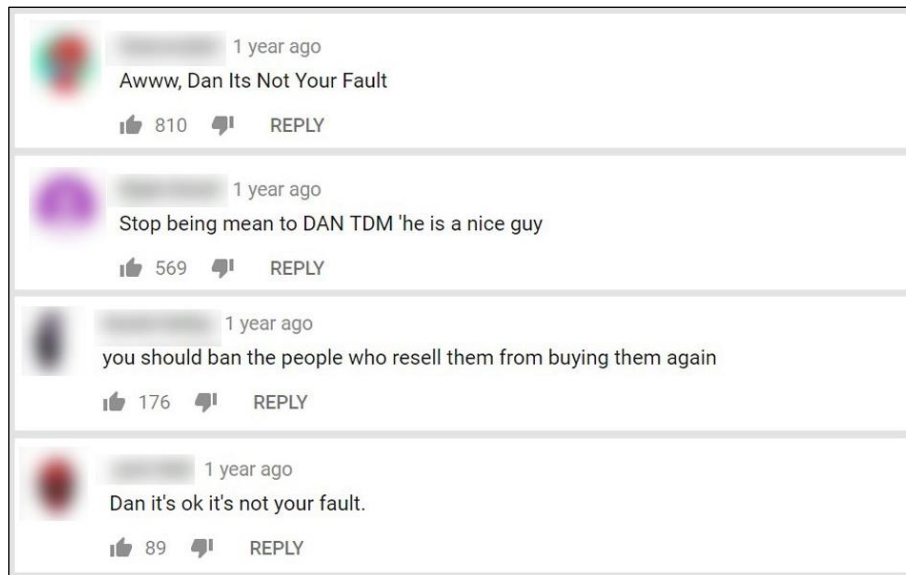


Figure 3.72: Examples of support from Middleton’s audience under the video (DM\_34, 2017).

On 25 September 2014, in a video called ‘My Apology (Blackface & Offensive Videos)’, Dawson talks about his actions in videos that were said to be offensive towards black people and expresses his apology: ‘Sorry for anybody who I have ever offended, you know, sorry.’ (Shane, 2014. 00:11:19) Dawson explains: ‘The biggest thing I learned was that, just because it doesn’t offend my audience doesn’t mean it isn’t offending massive amounts of people outside of my audience, and that’s what I should be more aware.’ (Shane, 2014. 00:04:39) This video is not in the sample, but it is a good example of crisis management by Dawson to justify his image to the public. Under the video viewers share that they are glad to see him specifically address the problem, and they show their understanding and support (Figure 3.73)

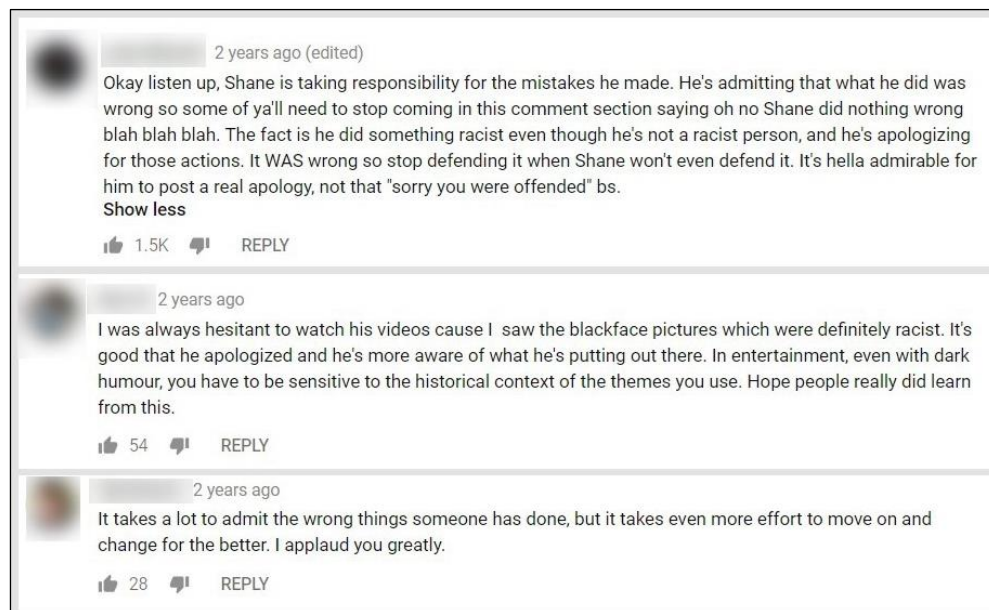


Figure 3.73: Examples of support from Dawson's audience under the video (Shane, 2014).

Singh presents viewers misinterpreting her videos as reflecting severe issues with her parents. At the beginning of a Comedy and Chat video in 2012, she mentions: 'Now, before I start this video I have to say I love my parents' (LS\_09, 2012. 00:00:16). On 8 July 2017, she shared a long Facebook post to further address the issue. This could be because of her constant presentation of conflict between her and her family in her comedy. She explains that the relationship between children and parents is universal, and that she just presents the issues that are unique to her life experience, stating that: 'Any other way would be inauthentic.' (IISuperwomanII, 2017. para. 1) She also states that she is proud of her culture and her family. This post also obtained support from her audience in the comment section (Figure 3.74).

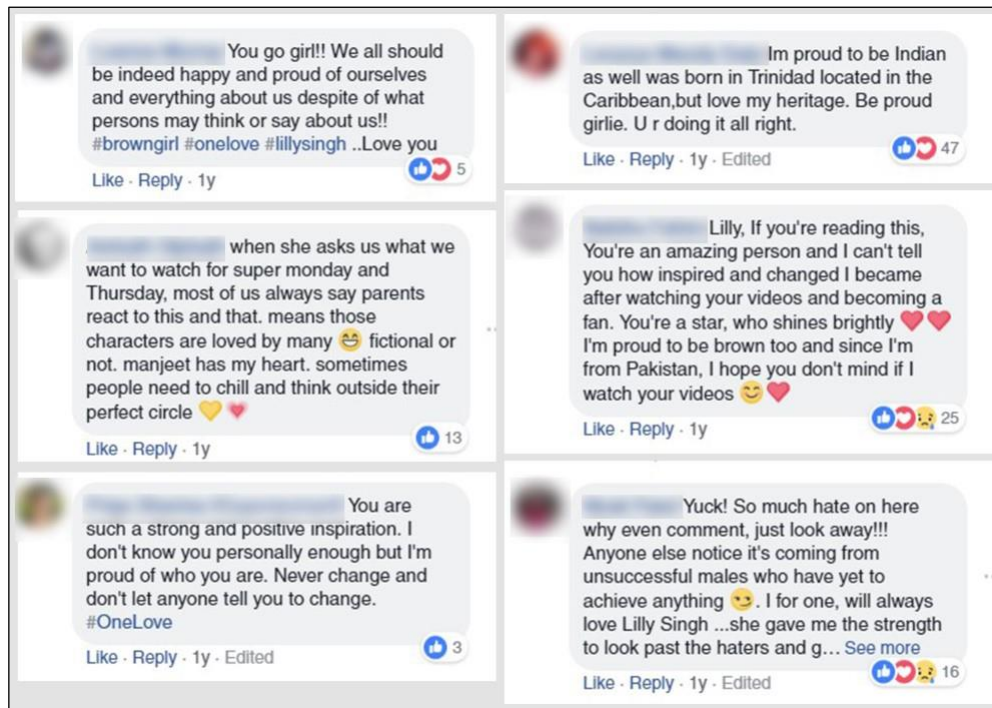


Figure 3.74: Examples of support from Singh's audience on Facebook  
(IISuperwomanII, 2017).

Crisis management regarding Sugg's public image and audience concerns is not identifiable on her main channel. However, in a video from 14 November 2017 on her second channel *MoreZoella*, Sugg talks about the issue of her overpriced Christmas advent calendar, a collaboration product between Sugg and the company Boots (Kelly, 2017). It was designed with different products embedded into slots labelled with the days of December. However, customers complained that the price of the calendar exceeded the worth of the products it contained. In the video, Sugg explains that price is entirely out of her control: 'It makes me so sad that anyone would think that that was my intention because that is a hundred per cent not my intention' (MoreZoella, 2017. 00:35:11). Similarly, viewers expressed their understanding of the issue under her video (Figure 3.75).

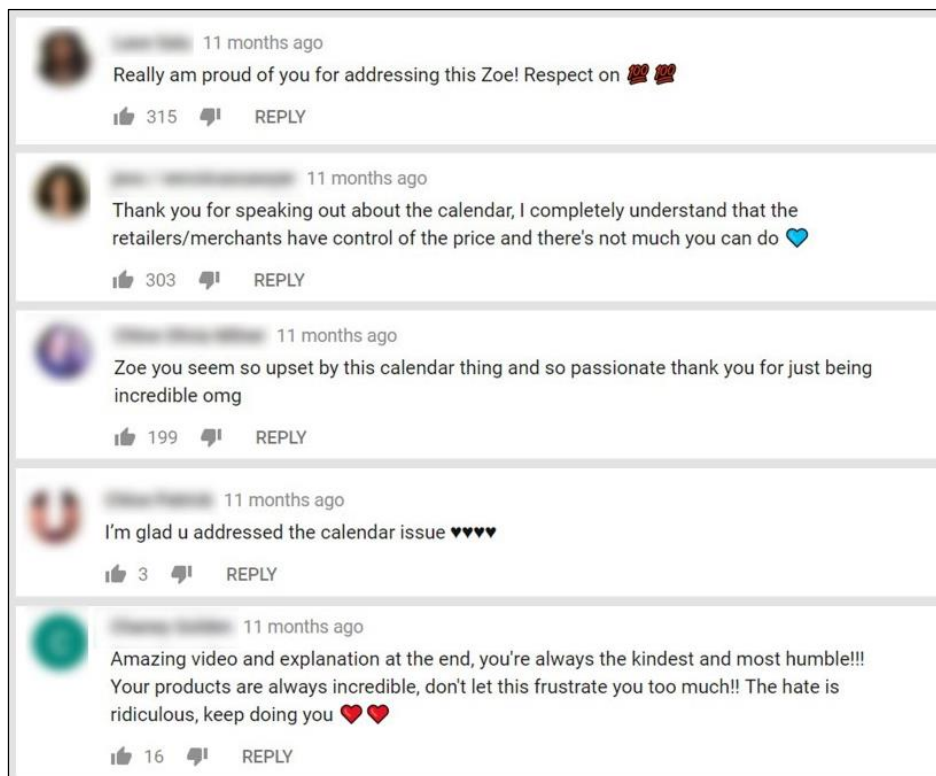


Figure 3.75: Examples of support from Sugg's audience under the video  
(MoreZoella, 2017).

Veil, Buehner and Palenchar (2011) indicate using crisis management on social media to create an open communication and provide instant and rich information about the issues and updates; this can reduce the damage to providers when facing the crisis, for instance to their reputation (Coombs, 2007). Therefore, we consider that all four vloggers' actions to justify themselves to the public may reduce viewers' disconnection, which can prevent the loss of achieved consumer engagement. Viewers' comments of forgiveness or support for the vloggers indicate that the loss of some consumers' engagement was reobtained.

However, although we consider crisis management to be useful for consumer engagement, vloggers' explicit execution of it seems to yield different effects in terms of preventing engagement loss. In Sugg's case, her viewers showed their understanding under her videos and social media site. According to a report by Thompson (2017), however, addressing the issue also had negative effects. People thought Sugg was shifting the blame away from

herself and onto the retailer, and did not accept her apology. Under her tweet regarding the issue, we also found people who stated that they did not believe Sugg had no control of price because it is her brand and she could have addressed it with the retailer before the calendar release. This indicates that the loss of engagement from these viewers was not prevented (Figure 3.76).



Figure 3.76: Examples of audience's disbelief of Sugg's explanation regarding the calendar price.

We suggest that the above situation indicates that the efficiency of crisis communication may depend on whether vloggers use it properly. The other three vloggers all specifically address the problem, either in whole videos or in long social media posts. Sugg only addresses the problem at the end of a 30-minute Documentary video, which could give her audience the feeling that she does not want to address the issue specifically. Also, for some viewers, her

explanation may not provide sufficient information and communications to satisfy them and may allow them to think that she is shifting the blame to others rather than offering a proper apology. Nevertheless, we argue that crisis management is useful for preventing the loss of consumer engagement. In Sugg's case, some viewers still express their support, indicating that she reobtained some consumer engagement even though there were negative effects. Without her explaining the problem, there could have been more loss of consumer engagement.

We also found another format of crisis management in the vloggers' videos regarding their video production. For example, Sugg indicates problems that have prevented her from producing videos: 'I've not made a video in a while because I'm having big troubles editing.' (ZS\_10, 2012. 00:00:15) In a video, Singh explains that she is tired but promises that her video production will back to normal: 'I still love you, and I'll be back on Monday with a new video that I promise will be better than this one. I'm just really sleepy, and I needed a little, little break, okay?' (LS\_57, 2014.00:04:41) Similarly, Middleton notifies his viewers about a recording problem when he is moving office and facing issues with his computer: 'I'm so sorry there won't be a proper Minecraft upload today.' (DM\_32, 2015. 00:01:01) Likewise, in an Update video, Dawson explains that he did not make a daily vlog because 'it was a lot of family drama and some other stuff going on.' (SD\_54, 2012. 00:03:46)

This kind of crisis management is similar to brands addressing issues regarding their signature products. Van Doorn et al. (2010) provide the example of when a product faced issues, such as when Toyota apologised for the recall of their car product's pedal brake in 2010. These notifications may also create an open communication between vloggers and their audience (Veil, Buehner and Palenchar, 2011), which also allow vlogger to provide information regarding the issue. It can keep viewers updated and may maintain their engagement with vloggers by following their video updates continuously.

Overall, we consider that crisis management is more related to the protection of vloggers' audience engagement. Our results suggest that the vloggers in our study use crisis management as information management in their video content to prevent loss of consumer engagement.

#### **3.4.4 Rewards**

Van Doorn et al. (2010) suggest the use of *rewards* to encourage customer engagement. Vivek, Beatty and Morgan's (2012) concept of provider offerings for customer engagement could also include rewards. Companies have also applied the strategy of giving rewards for customer participation via social media sites (Ashley and Tuten, 2015).

The results show that similar to brands, vloggers also use different forms of rewards based on their characteristics. We consider most of these rewards as conditional rewards, which means that viewers need to perform actions such as following the vloggers' social media and subscribing to their websites or blogs. For instance, in our sample, the video titles indicate that several giveaway events are held by Sugg (Figure 3.77). These rewards mainly include beauty or fashion products. Viewers enter the giveaway by actions such as visiting a sponsor's website and commenting under the video. Similarly, when giving away free Minecraft games, Middleton asks viewers to like a message on Twitter and follow him to enter the giveaway (DM\_46, 2015) (Figure 3.78). Singh encourages viewers to sign up on her website to win her signed shirts (LS\_24, 2015) (Figure 3.79). She also uses 'shout-out' as a reward format during her live Q&A. Viewers can have the chance to win this reward by sending her messages on social media during the live stream; the winner of 'shout-out' has his or her name written on a paper and shown by Singh in the video (Figure 3.80).

These conditional rewards provide viewers not only chances to win prizes, but also the potential to connect with vloggers besides video consumption – for instance, commenting under Sugg's videos, following Middleton on Twitter, and linking to Singh's newsletter. Sugg's brand-related giveaways may also allow viewers to engage with related brands.



Furthermore, viewers who receive rewards may actively follow the vlogger's status to seek more potential reward opportunities.

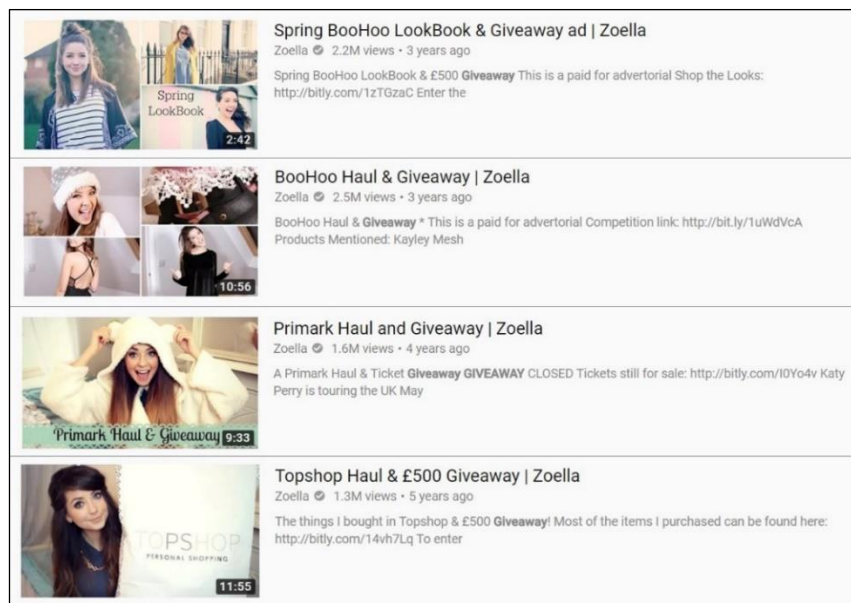


Figure 3.77: Sugg's giveaways.



Figure 3.78: Middleton in the video (top) asks viewers to like the message on Twitter (bottom) to enter his game giveaway (DM\_46, 2015).

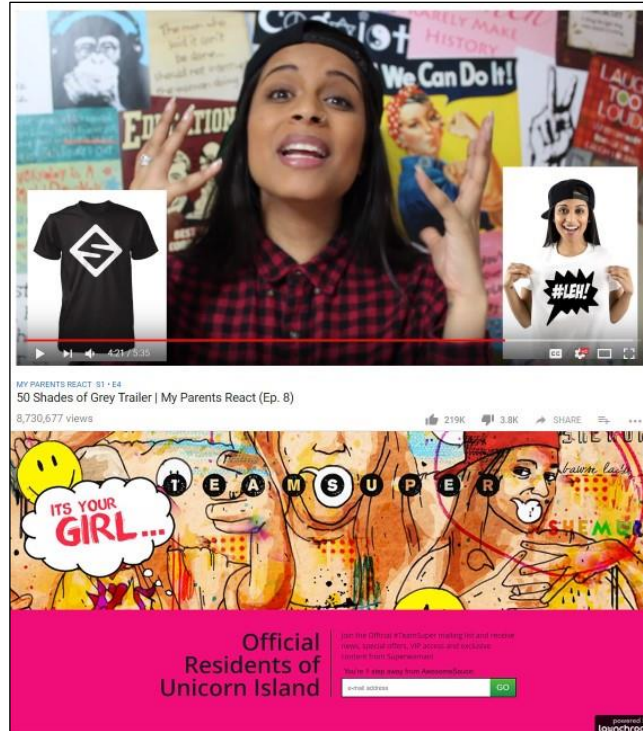


Figure 3.79: Singh announcing her shirt giveaway in a video (top).

Viewers can enter the giveaway by signing up for her newsletter (bottom) (LS\_24, 2015).



Figure 3.80: Singh gives away a 'shout-out' by writing the winner's name in the centre of the paper and showing it on camera (LS\_51, 2015).

Another common form of reward across the four vloggers is 'like for more', which can also be a conditional reward for their audience. The vloggers encourage viewers to 'like' their videos

for more video content. We see this as a unique form of rewards from vloggers due to the 'like' function on YouTube. For example, Sugg mentions that she will do more DIY videos if viewers like the current one: '[I]f this video gets lots of thumbs up I'll be sure to do more things like this in the future' (ZS\_39, 2016. 00:13:42). She then does a Halloween DIY and indicates at the beginning that she is doing so because her viewers liked her Easter baking video.<sup>112</sup>

Middleton also makes similar video content for his viewers based on their likes, as he mentions in his Minecraft horror map gameplay video: 'If you want to see some more Minecraft horror, and you enjoyed this one, please leave a big fat like on this video' (DM\_05, 2017. 00:16:11). In a similar video uploaded a few months later, he indicates that his viewers like to see this type of content.<sup>113</sup>

Dawson also states that he will provide more entertaining content if viewers like his video: 'If you want more microwave videos, please give me a thumbs up, so I know.' (SD\_32, 2017. 00:12:29) He uploaded a similar video about a month later, which may be due to the likes on the previous video.<sup>114</sup>

Singh asks her viewers if they love her collaboration videos during Christmas, and says she will make them again if they like them: 'Let me what you thought [ . . . ] I wanna know your honest feedback, comment below and let me know cuz if you like it I'll work this hard to do it

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<sup>112</sup>Zoella. (2016) "4 Easy DIY Halloween Treats | Zoella" (29 October). Available from:

<https://www.youtube.com/watch?v=MwTCzp1zvY>

Sugg indicates the above video is made based on viewers' likes (00:00:22): '[S]ince you guys absolutely loved my quick and easy treats at Easter, I thought it was only right to do it again at Halloween.'

<sup>113</sup>DanTDM. (2017) ""WHAT KIND OF VILLAGER IS THAT?!" (30 May). Available from:

<https://www.youtube.com/watch?v=nwbni00SyF8>

Middleton indicates the above video is made based on likes (00:00:26): '[Y]ou guys absolutely love me playing Minecraft horror map, so, here's another one'.

<sup>114</sup>Shane. (2017) "DON'T MICROWAVE THIS STUFF 4!" (31 January). Available from:

<https://www.youtube.com/watch?v=TxtVSGtoocs>

again' (LS\_61, 2014. 00:14:11). She has continued the collaborations over the years, which may be rewarding her viewers' likes on the content.<sup>115</sup>

Rewards are used to encourage co-creation between customers and firms for the product development (Hoyer et al., 2010; Sawhney, Verona and Prandelli, 2005). Although sometimes asking for likes is not related to co-creation content, viewers liking their videos may give vloggers indications of the audience's needs, which is potentially a co-creation activity. More likes on the video can allow vloggers to focus on particular content, while not enough likes can allow them to change their direction. However, whether the desired videos are made may entirely depend on vloggers' evaluations. Hence, viewers may be disappointed if vloggers do not make the videos they liked if viewers think the likes are sufficient but the vloggers do not. On the other hand, similar to taking video suggestions, if vloggers constantly make videos based on the audience's likes, this may still encourage the audience to continue liking videos, because it could indicate that their likes have the chance of resulting in new videos. Furthermore, since the rewards are based on winning chances, viewers may continue to like videos to have higher chances of earning more rewards.

Therefore, we propose that vloggers in our study use rewards via vlog content to achieve consumer engagement.

### 3.4.5 Other Engagement Factors

In addition to the above primary engagement factors in vloggers' videos, two additional factors could potentially result in consumer engagement: *focused topics* and *expertise*.

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<sup>115</sup> IISuperwomanII. (n.d.) "12 Collabs of Christmas | IISuperwomanII" [YouTube Playlist]. Available from: <https://www.youtube.com/playlist?list=PLuBXqtS2jaLOHcYCLGaRkFDynyeAWUEuh>

#### 3.4.5.1 Focused Topics

We found that vloggers' videos commonly have *focused topics*. For instance, in the titles of product-related videos, Sugg includes the brands or stores that explicitly relate to the videos, such as 'Huge Boots Haul | Zoella' (ZS\_07, 2016) and 'Primark Haul' (ZS\_02, 2011).

Middleton constantly puts 'Minecraft' in the title to indicate the Minecraft Gameplay, such as 'Minecraft | YOU WANT EGGS WITH THAT BACON?!' (DM\_04, 2016) and 'I AM DEATH!! | Minecraft: Death Run Minigame' (DM\_03, 2015). Singh puts 'parents' in her video titles to indicate that some of her video series specifically focus on her representation of her family, such as 'How You Treat Your Parents VS Best Friend' (LS\_07, 2017) and 'How to Tell Your Parents Bad News' (LS\_05, 2015). Dawson also names some of his videos consistently, such as his life hacks videos: 'TRYING DUMB BEAUTY HACKS!' (SD\_08, 2015) or 'TRYING DUMB LIFE HACKS 11' (SD\_10, 2017).

These focused topics reflect vloggers' action of creating content for viewers with specific interests for engagement. Bik and Goldstein (2013) suggest scientists to use social media for public visibility and audience reach. One method is connecting to people with common interests to build a relevant online conversation. Likewise, focused topics may affect vloggers' potential audience reach and their engagement. For instance, potential viewers who are interested in a specific brand may actively engage with Sugg's brand-related titles and follow her updates. Minecraft players may pay more attention to Middleton's Minecraft-titled videos. People who are interested in family traditions may focus more on Singh's videos with 'parents' in the title. Life hack lovers may be more attracted to Dawson's video series. These viewers may actively follow these video updates in addition to consuming them as an action of consumer engagement.

#### 3.4.5.2 Expertise

Another factor is the showcasing of *expertise*. Some of Sugg's videos, like DIYs and beauty tutorials, require her to use skills, such as make-up or baking technique. Similarly, in his tutorials and gameplay, Middleton shows his knowledge about the game mechanics and

functions. Singh may need research skills to conclusively list her observations in Life Chat videos. Like Singh, Dawson showcases his ability to gather evidence for his Facts and Secrets videos, in which he provides detailed back stories about popular events.

The presentation of these skills may give the audience a sense of expertise. In blogging, expertise refers to blogger's perceived ability of providing valid assertions and precise information about the blog topic (Chu and Kamal, 2008). It is a driver of vloggers' credibility (Chapple and Cownie, 2017). For instance, Sugg's actions in her tutorial videos may affect her audience's perception of her makeup skills and the validity of her tutorial guide. The evidence Dawson provides in his conspiracy videos may drive the audience to consider the reliability of his content. Similarly, Singh's analysis of people's behaviours when producing chat or comedy videos may also lead viewers to evaluate the reliability of her conclusion, and her performance skills. Finally, Middleton's gaming knowledge may make his audience consider his ability in terms of playing the game appropriately and showing relatively complete facets of the game. The sense of expertise may make viewers feel that vloggers have provided reliable content, especially when that content requires skills. Thus, vloggers' showcasing of expertise may enhance viewers' trust. In turn, trusting viewers may actively connect with vloggers for more reliable content as an effect of consumer engagement.

We also suggest that the audience's perception of the expertise and the reliability of the vlogger may depend on the audience's experience – for example, whether viewers have tried similar makeup to what Sugg is showing, have experienced similar situations to those Singh is describing, are interested in the conspiracy Dawson is analysing, or have played the game Middleton is demonstrating. Thus, viewers may consider vloggers as reliable if they think the vloggers present the content properly based on the viewers' experience.

This may be why, in line with Jerslev (2016), we found that Sugg intentionally denies her expertise in her videos. For instance, she indicates, 'I try my hardest to give you guys advice on the questions that you asked me, but I am no beauty or skincare expert.' (ZS\_25, 2014.

00:00:06) This avoidance of being perceived as an expert could serve to create equality with her audience and generate a feeling of authenticity (Jerslev, 2016). However, we consider that this disclaimer is more related to crisis management to avoid negative judgments if the tutorial does not meet the audience's needs. It could address the problem that some more experienced viewers may perceive her as unreliable and lose engagement. Nevertheless, we still argue that showing expertise is critical for vloggers' credibility, and that it may enhance viewers' trust and continued engagement with vloggers for more reliable content.

In summary, we suggest that vloggers in our study may also achieve consumer engagement by using focused topics and showcasing expertise in their video content.

### **Section 3.5: Chapter Conclusion**

This chapter addressed *Q1: How do vloggers achieve engagement via their vlog content?*

Our primary results show that, consistent with our hypothesis, the primary consumer engagement factors in all four vloggers' video content are their initiation of *interaction*, *self-presentation*, *information management*, and *rewards*. We found that the explicit implementation of these four factors in video content is consistent across all vlogger cases, and that it can result in consumer engagement by encouraging viewers' behavioural connections beyond video consumption. The outcomes suggest that vlog content is critical for vloggers to deliver consumer engagement factors to viewers.

*Interaction* can lead to consumer engagement through *interaction realisation*, *encouragement*, and *reflection* via vlog content. The four vloggers mainly implement interaction realisation by making Q&A or audience-requested videos. Based on customer engagement theory, vloggers' action of realising viewers' interaction relates to the co-creation for customer engagement (Brodie et al., 2011; Brodie et al., 2013); this can fulfil the audience's needs to trigger more requests and create a further co-creation loop.

Furthermore, the four vloggers implement interaction encouragement through *video suggestions, audience creations and actions, audience reactions*, and other random or routine interactions. Interaction encouragement can lead to consumer engagement when vloggers use direct communication to encourage co-creation (Brodie et al., 2011; Brodie et al., 2013; Hoyer et al., 2010; Sawhney, Verona and Prandelli, 2005; Vivek, Beatty and Hazod, 2018) and can convert consumers into active participants (Schmitt, 2012). In addition, it may allow vloggers to understand viewers' needs (Sashi, 2012), especially when asking for video suggestions. It may also satisfy viewers' social interaction as their motivation by encouraging audience reactions and advice (Khan, 2017; Shao, 2009). The random or routine interaction can also maintain consumer engagement which may especially effective for views who have already been engaged in the first cycle of consumer engagement (Sashi, 2012).

Interaction reflection refers to vloggers' response to viewers' interaction by reacting to messages from viewers, addressing the audience's contribution to the channel, and reacting to audience creations. This may further build a conversational environment with consumers and convert consumer-initiated engagement to provider (vlogger)-initiated engagement (Vivek, Beatty and Morgan, 2012). Viewers who obtain responses may continue to connect with vloggers and interact with them as a result of consumer engagement.

*Self-presentation* entails vloggers disclosing their personal information, which relates to self-disclosure (Collins and Miller, 1994) when vloggers present their less filtered selves. This is consistent with existing research on self-presentation on blogs and other social media (Lebel and Danylchuk, 2012; Schau and Gilly, 2003; Smith and Sanderson, 2015; Trammell and Keshelashvili, 2005), in which disclosing self-information is a typical action of self-presentation performed by online personalities.

In the four vloggers' videos, self-presentation in the form of *self-information disclosing* is primarily implemented in the form of Documentary videos that present the vloggers' lives and



other activities outside their signature video production. It also appears in the form of presenting *personal experiences*, *surroundings*, and *social characteristics* in their videos. Self-presentation by disclosing personal information relates to the intention of creating long-term relationships between the audience and the vloggers (Ellison, Heino and Gibbs, 2006; Gibbs, Ellison and Heino, 2006) as the building of consumer engagement (Sashi, 2012). Disclosing self-information may also result in viewers' behavioural connections beyond video consumption, to allow the audience to pay more attention to the vloggers themselves, such as their lives, in addition to their signature videos.

We also found that the vloggers in this study have disclosed extremely personal information to their audience – typically regarding negative experiences. This may result in a feeling of *authenticity* and lead to empathy, which can affect the building of engagement on social media (Mayshak et al., 2017). The negative information disclosed can strengthen the feeling of empathy and result in audience's active support of vloggers (Bagozzi and Moore, 1994; Kim and Lee, 2011), such as sending caring messages. Viewers disclosing their similar experiences may also be a sign of trust as self-disclosing is most likely to happen between people who trust each other (Jourard, 1964, as cited in Collins and Miller, 1994). Trust is also an important factor in the marketing as the effect of brand authenticity (Eggers et al., 2013) and a consequence of customer engagement (Brodie et al., 2011; Vivek, Beatty and Morgan, 2012). Overall, we suggest vloggers' self-presentation as self-information disclosing in their vlog content can lead to consumer engagement.

*Information management* can cause consumer engagement through *information providing* and *crisis management*. Information providing entails vloggers' promotion of their production-related information via different formats such as verbal promotion, visual end cards, and video descriptions. Promoting information is a firm-based factor for achieving consumer engagement (Van Doorn et al., 2010; Vivek, Beatty and Hazod, 2018), which also fulfils viewers' purpose when consuming traditional or user-generated content (Katz, Haas and Gurevitch, 1973; Shao, 2009). The vloggers use crisis management to explain vlog

production issues or to justify themselves to reduce negative impressions among their audience or the public. This is similar to the actions companies take to protect their reputation (Coombs, 2007), and can provide open communication and rich information regarding the issue (Veil, Buehner and Palenchar, 2011) and prevent vloggers from losing audience engagement.

*Rewards* are mainly offers provided by vloggers. A typical example is vloggers making videos to reward viewers' likes. However, other types are also used based on the vloggers' production characteristics, such as product giveaways. Vloggers' rewards for their audience can also encourage audience engagement because they are mostly conditional: viewers need to take actions, for instance by following social networks or liking the videos to win the prize. This connects them with vloggers beyond video consumption and may lead the winners to continue participating in the rewarding process. Rewards are also used by firms for consumer engagement (Ashley and Tuten, 2015; Hoyer et al., 2010; Sawhney, Verona and Prandelli, 2005; Van Doorn et al., 2010).

We found two other engagement factors: *focused topics* and the showcase of *expertise*. Focused topics refer to the consistent settings of titles and topics of videos, which may attract viewers with common interests (Bik and Goldstein, 2013) who focus on specific vlog topics. Expertise refers to the perceived ability of vloggers to provide reliable assertions and precise information regarding their topic (Chu and Kamal, 2008), especially those may require vloggers' skills. Expertise may influence vloggers' credibility (Chapple and Cownie, 2017). We consider that a vlogger's perceived expertise can affect audience trust, and that this may especially depend on the audience's experience with the topics covered by the vlogger, and allow viewers to actively connect with vloggers for reliable content.

Based on our results, we conclude that to achieve consumer engagement via video content, vloggers can use *interaction by interaction realisation, encouragement, and reflection*. They can also employ *self-presentation* in the form of *self-information disclosing* to their audience

alongside their signature videos, which may also create feelings of *authenticity*. Furthermore, vloggers can use *information management* by *information providing* and *crisis management*. They can also offer *rewards* to encourage their audiences' connections with them such as following their platforms for winning prizes, and they can use their videos to reward viewers' contributions directly. Finally, we suggest that the use of *focused topics* may engage viewers with specific interests, and that showcasing *expertise* may enhance viewers' trust.

## Chapter 4: Vlogging Context and Engagement

Chapter 3 presented critical consumer engagement factors in vloggers' video content. We suggest that video content is critical to convey these factors in vlogs and result in consumer engagement. However, content is always produced under a 'context', and so are the engagement factors delivered through the content. From our perspective, consumer engagement is mainly achieved via vlog content, but the role of the vlogging context is nevertheless critical, because engagement has been considered to be context-dependent.

In this chapter, we explore *Q2: How does engagement with vloggers relate to the vlogging context?* Our aim is to discover how vlogging context relates to vloggers' achievement of consumer engagement via content. We first refer to existing theories regarding the relationship between context and consumer engagement to hypothesise the critical contexts that relate to consumer engagement: *vlogger*, *audience*, and *environment*. We argue that the relationship between context and consumer engagement is that the context alters vloggers' production of consumer engagement factors in their vlog content. To further explore whether and how the hypothesised context alters the engagement factors, a qualitative content analysis was conducted on the same video samples of the four vloggers selected in Chapter 3, in which we found the following consumer engagement factors: interaction, self-presentation, information management, rewards, focused topics, and expertise.

The results show that the consumer engagement factors of the four vloggers can be affected by the *vlogger*, *audience*, and *environment* contexts. Each context can condition engagement factors via different contextual factors. Vlogger context can condition the production of consumer engagement factors through vloggers' *social relationships*, *experiences*, *social characteristics*, and *expertise*. Audience context can affect the addition of consumer engagement factors via *audience experiences* and *interests*. We consider these to be *personal contextual factors*. Environment context can condition consumer engagement

factors through the *social* and *physical environment*. The social environment comprises *social events*, *field of vlogging*, and *field of production*, while physical environment refers to *location*. Furthermore, we argue that the environment context can affect personal contextual factors within the environment or give access to pre-existing contextual factors to affect the consumer engagement factors. Finally, we observed that the context of *medium*, primarily the function of YouTube, may also affect vloggers' delivery of engagement factors.

## Section 4.1: Vlogging Context and Consumer Engagement

As we stated in Chapter 1, researchers have defined context differently in their specific fields, but share similar notions (Section 1.3.1.2). For example, in language studies, context is the environment during the conversation as the settings, or the communicators' shared knowledge during the conversation as common ground (Clark, 1996). Researchers in HCI define context as the situation of elements involved in the interaction between users and applications (Dey, 2001), and it is also related to the market for media production (Lena, 2006). We consider that these interpretations all share the similar idea that context is the situation of any factors involved in human activities. Since we consider that vloggers can achieve consumer engagement via vlog content that is always produced under different contexts, we view context as the situation of any elements involved in vlog production. This could be the situation of the vloggers, audience, filming locations, surrounding people, and so on, as long as these factors are involved in the activity of the vlog production.

Related research has also indicated the relationship between consumer engagement and context. For instance, the ARF's (2006) first definition of customer engagement is 'Turning on a prospect to a brand idea enhanced by the surrounding context' (para. 4). This indicates that the engagement may be affected by context. Brodie et al. (2011) claim that customer engagement is context-dependent as its nature. Similarly, Hollebeek (2011) indicates that customer engagement as the level of a customer's context-dependent state of mind. Van Doorn et al. (2010) also state that customer engagement behaviour can be affected by

context-based factors. Furthermore, Vibert and Shields (2003) in their research in student engagement state that engagement should not be separated from its 'social, cultural and political contexts' (p225). Though student engagement it is not directly related to vlogging or consumer engagement, this also suggests that engagement is context-dependent.

The above overview shows that engagement is affected by context. The outcomes in Chapter 3 show that content produced under the context is crucial for delivering the consumer engagement factor for audience to perceive. Therefore, as we focus on exploring vloggers' achieving of engagement via vlogging, the relationship between context and engagement should be examined with the content that conveys the engagement factors. However, context could be the situation of any elements involved in the vlog production. Thus, before exploring the question, it is important to discuss and hypothesise critical context components in vlogging that can affect consumer engagement and that form the context-dependent nature of consumer engagement. Then, only after hypothesising the critical contexts that relate to engagement, we can further evaluate the relationships between context and consumer engagement factors delivered by vlog content

Therefore, Section 4.1 reviews existing research on customer engagement and context to hypothesise critical context components in vlogging that can affect consumer engagement. Then, Section 4.2 further discusses the relationships between context and engagement factors in vlog content.

Based on our review of the literature on customer engagement and its relationship with context, we hypothesise three significant vlogging contexts that relate to consumer engagement: vlogger, audience, and environment context.

### 4.1.1 Vlogger Context

*Vlogger context* refers to the vlogger's situation during the vlog production. As we consider vloggers to be personal brands that provide their vlog products to their audience, previous research on brands' customer engagement indicates that the vlogger context could potentially relate to consumer engagement. For instance, Van Doorn et al. (2010) suggest that firm-based factors affect customer engagement behaviour, and that the characteristics of a firm can affect engagement strategies. For instance, larger firms that focus on specific customer groups may be more suitable to use rewards for customer engagement. This could be the case for vloggers too. For instance, as we mentioned in Chapter 3, gaming vlogger Middleton gives away games as rewards (Section 3.4.4). Van Doorn et al. (2010) also suggest a brand's high reputation can create high customer engagement, while a high-reputational brand's failure may also result in negative engagement. This indicates that the situation of the brand, or its context, can influence customer engagement. Similarly, as a brand, a vlogger in the situation of experiencing failure or success as part of his or her context may affect audience engagement. An example is Sugg's Christmas calendar issue which caused her to lose engagement from her viewers, as we discussed in Section 3.4.3.2.

According to Vivek, Beatty and Morgan (2012), engagement can be initiated by both customers and organisations; the latter can achieve engagement through offerings or activities, whether they are for-profit or non-profit firms. For instance, commercial companies can offer exclusive discounts to customers, and charity organisations can arrange donation events. So, the situation regarding the company's policy could be part of the organisation's context during the offerings and activities. For example, if the firm's policy relates to environmental protection, it may offer products that are eco-friendly. Sugg makes DIY videos based on her expertise, which is similar to companies providing different products based on their roles.

Relationships between the context of vloggers and consumer engagement can also be inferred from previous studies about blogging purposes. For instance, Nardi et al. (2004)

introduces the following blogging motivations: self-documentation, commentary, emotion expression, thinking, and community forming. Self-documentation refers to writing a blog to document one's life. Commentary is for expressing opinions on certain topics. Emotion expression refers to blogging to express one's feelings and thoughts. Thinking refers to using blogs to generate or archive ideas. Community forming means that some blog space functions as a community forum where bloggers and readers can post and comment on each other's work. Fullwood, Sheehan and Nicholls' (2009) study found that bloggers' motivations were mainly self-expression and emotion expression. This is similar to Nardi et al.'s (2004) blogging motivation such as emotion expression, self-documentation, and commentary. As vlogging is the audio-visual format of blogging, the above purposes could also exist in the vlogging field. We view the purpose as resulting from vloggers' context. For instance, the situation of vloggers' experience may drive the purpose of self-documentation to document their lives, which results in their making of documentary videos as self-presentation for consumer engagement, as we discussed earlier (Section 3.4.2.1). This further indicates that the situation of vloggers is a critical context that could relate to consumer engagement.

Overall, based on the similarities between vloggers, product providers, and other content creators like bloggers, we hypothesise that vlogger context can affect consumer engagement.

#### **4.1.2 Audience Context**

In addition to the context of the product provider, the context of the consumers can also affect consumer engagement based on customer engagement theory. As vlog viewers are consumers of vlogs, we hypothesise that *audience context* can affect consumer engagement. We focus on vloggers achieving engagement in vlogging, so the audience context mainly refers to the situation of audience factors involved in the vlog production.

Van Doorn et al. (2010) concluded customer-based factors that affect customer engagement behaviours: customers' attitudinal antecedents, goals, audience's traits and predispositions,



affective states, and resources. For example, regarding attitudinal antecedents, the level of customer satisfaction, trust, and experience with the brand can affect their engagement. For goals, customers may focus more on securing the best deals or participating in the brand communities. For traits and predispositions, customers who wish to be positively identified by others may actively participate in brand-related events or write related blogs to engage. For effective states, delighted customers may engage positively, for instance by forming supportive brand communities. Furthermore, customers' resources, such as their income and time, can also affect their engagement. For instance, customers with more time but less financial resources may engage with brands more via online forum instead of donation events. All these factors could represent customers' situations, which affect how they engage with companies. As vlog viewers are also consumers, they may have similar characteristics as brand customers, with similar situations that affect their engagement with vloggers. For instance, viewers with the goal of knowing vloggers' personal information may comment more on videos or ask vloggers more personal questions. Delighted audience members who have positive experiences with vloggers may continue to follow vloggers' video updates. Viewers who pursue positive identifications from other audience members may form communities for other viewers. Finally, those who have more spare time may potentially engage more with vloggers.

Furthermore, Vivek, Beatty and Hazod (2018) demonstrate individual preconditions that may affect customer engagement. One is experience-seeking, which includes customers' willingness to receive information about the brand. This factor could also be the audience context, in which viewers are willing to obtain more information from the vloggers. Other individual preconditions are perceived meaningfulness, psychological safety, and availability. These could also relate to the audience context. Meaningfulness refers to the significance that customers felt about firms' initiatives for engagement, which could be the audience's consideration of the importance of vlogger's action for engagement. Psychological safety is the feeling of being safe to express themselves to the brand or other people in the engagement programme, which could refer to the audience's feeling of being secure in

communicating with vloggers when the vloggers initiate engagement actions. Finally, psychological availability relates to customers' confidence in their resources for engaging with the marketing programme. The resources can be financial ability or time. It is similar to Van Doorn et al.'s (2010) indication regarding customer resources, which could be audiences' resources for engaging with the vloggers.

Overall, the literature indicates that consumers with different contexts may engage with providers in different ways or decide whether they will engage. Therefore, it is critical for providers to consider these contexts when using their strategies to engage different audiences. Chapter 3 showed the importance of vlog content to deliver consumer engagement factors. Also, content should always be produced under a vlogging context. Hence, we mainly consider that the audience context in vlogging to be the audience's factors involved in vlog content production. This also means that the audience context may be effective for vloggers to achieve consumer engagement in their vlog content if they can access audience-related information for their video production. This is the same as how companies need to know their customers first before engaging with them. For instance, vloggers make videos that their audience likes, or answer questions that viewers are eager to know. Overall, considering that vloggers are video providers and viewers are their consumers, we hypothesise that audience context can affect consumer engagement.

We hypothesise that vlogger and audience contexts can affect consumer engagement. We also consider them to be *personal context*, which previous researchers have suggested to be critical for forming context in different areas. For example, Clark's (1996) common ground relates to the shared knowledge participants have during conversations. Similarly, Lee (2011) indicates that context relates to the agent's status during the communication. As a vlog is a computer-mediated communication (Frobenius, 2014) between vloggers and their audience, the situation of the communicators could be inferred as the context of vlogger and audience during vlogging activity. In HCI research, users' context has been seen as critical for context-aware application design; this could be users' tasks during interaction (Schmidt,

Beigl and Gellersen, 1999) or their personal favourites and social connections with other people (Zimmermann, Lorenz and Oppermann, 2007). The user context can be similar to the vlogger context, especially when vloggers interact with vlogging devices such as cameras, recorders, and editing software during the vlog production as part of the vlogging context. Furthermore, vloggers can involve viewers' status during their vlogging process, for instance by answering their audience's questions or making videos that viewers like. This is similar to the involvement of users' status in application design. Therefore, we consider that vlogger and audience contexts are not only critical for consumer engagement, but also key components of the overall vlogging context.

#### **4.1.3 Environment Context**

Vlogs are always produced within different environments because both vloggers and audiences are exposed to different surroundings. Based on customer engagement theories, we hypothesise that *environment context*, as the situation of the environment involved in the vlog production, can also be significant for consumer engagement.

Van Doorn et al. (2010) have a useful discussion regarding the relationship between environment context and customer engagement, and demonstrate context-based factors that affect customer engagement. These factors relate to political/legal, economic/environmental, social, and technological aspects of the society the companies and customers are currently in. This is similar to Verma's (2007) mention of context as the business environment which relates to external elements that affect how a company operates, including social trends, government activities and technological development (business environment, 2018).

The political/legal context can affect the passing of the information. For instance, if the law is strict in terms of natural environment protection, customers will consider whether the company or product is eco-friendly. Customers may be more actively engaged with brands if they are concerned about these issues. Furthermore, companies can use their policies to promote their products and services, for instance, pointing out the eco-friendly material used

in their products. This context could be part of the social environment of vlogging. Some of the sample videos by our case study vloggers are related to social issues, such as Dawson's and Singh's videos. Although some of these videos are not directly related to politics, we still consider these social issues to be related to the social aspect of the environment that relate to consumer engagement.

Van Doorn et al. (2010) also use the example of natural events. For example, a natural disaster or other accident can lead customers to engage with their insurance companies. Meanwhile, these companies can use events such as fundraising to encourage customer engagement. For vloggers, this could take the form of charity events. Furthermore, Van Doorn et al. (2010) highlight the competitive marketing action as the context. For instance, companies compare their products with others in advertising to allow customers to notice the value they might be acquiring from the product. This action may lead customers to engage with the producer or even its competitors. For example, in 2014, Pepsi ran a Halloween advertisement against Coca-Cola (Brandme, 2014). This created a competitive context that not only affected the engagement of Pepsi fans, but also resulted in a Coca-Cola fan remaking the advertisement against Pepsi. Likewise, vloggers upload videos to compete with each other. For instance, on 30 May 2017,<sup>116</sup> well-known vlogger Jake Paul uploaded a music video to announce that his channel had surpassed many competitors and that Felix Kjellberg (*PewDiePie*), was his next target. Then, on 6 Jun 2017, Kjellberg uploaded a video<sup>117</sup> in which he reacts to the music video. This may form the competitive environment that may attract audience interest and lead viewers to actively follow vloggers' updates regarding the competition.

There is also the context of media attention, such as attention created by the criticism brands get from the media. The media attention could also appear around vloggers, especially when

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<sup>116</sup> Jake Paul. (2017) "Jake Paul - It's Everyday Bro (Song) feat. Team 10 (Official Music Video)" (30 May). Available from: <https://www.youtube.com/watch?v=hSlb1ezRqfA>

<sup>117</sup> PewDiePie. (2017) "JAKE PAUL" (6 June). Available from: <https://www.youtube.com/watch?v=TulcBPm90aM>

things go wrong. As mentioned in Chapter 3, the WSJ published negative news regarding PewDiePie; he then responded to the critics to manage the crisis and regain engagement (PewDiePie, 2017). His action was also reflected by other people, especially other creators on YouTube, who posted videos talking about the issue within the media attention context, such as the videos by Casey Neistat (*CaseyNeistat*)<sup>118</sup> and Ethan Klein (*h3h3Productions*).<sup>119</sup> This suggests that media attention could affect engagement, especially when vloggers' actions attract the public, which is also considered to be the social environment context of vlogging. In Chapter 3, we mentioned issues that happened to all four vloggers: Dawson's offensive video, Middleton's ticket prices, Singh's attitude towards her parents, and Sugg's product price. These also reflect the effects of this context (Section 3.4.3.2).

Furthermore, Van Doorn et al. (2010) highlight the social and technical progress that affect customer engagement, which mainly refers to the involvement of technology. For example, some public areas like coffee shops are providing internet connections for customers to access social networks and connect to the brands quickly. This could be the context of the physical environment, which refers to the features of locations. Political/legal and natural events could also be considered as part of the context of locations that can affect customer engagement, such as things that happen at a location and its policy and law. Location has been mentioned explicitly to be a context of vlogging (Snelson, 2015), and vloggers film videos within specific locations. Therefore, it is possible that the location as the physical environment can affect vloggers' consumer engagement.

Overall, the environment context in vlog production is hypothesised to be another element of the vlogging context that can affect vloggers' consumer engagement. The environment could be social surroundings, including human activities, events, and markets, but also vloggers'

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<sup>118</sup> CaseyNeistat. (2017) "PewDiePie vs. Free Speech" (14 February). Available from: <https://www.youtube.com/watch?v=J1tGskOJw7c>

<sup>119</sup> h3h3Productions. (2017) "Is PewDiePie a Racist?" (14 February). Available from: <https://www.youtube.com/watch?v=JLNSiFrS3n4>

physical surroundings that relate to their vlog production. Moreover, the environment context could also be considered as the situation of the audience's surroundings involved in vlog production. Similar to the audience context, we focus mainly on the audience's environmental factors that are involved in the video production.

The environment context has also often been mentioned by other researchers as being important to define context in other areas, such as communication, media production, and HCI, which we also consider to be correlated with vlogging. For example, Clark (1996) highlights the concept of settings, which relates to scenes in which the conversation takes place, that can be considered to be the communication environment. Jones (2004) further concludes settings as a dimension of context, including the physical communication environment and the channels for communication in the environment. As vlogs are a form of mediated communication, the concept of settings could be seen as the environment context in which vloggers produce vlogs to communicate with their audience. For media production, Lena (2006) consider context as relating to the market of music production. We consider this to be similar to the vlogging field, where vloggers focus on different topics during vlog production. Researchers in HCI have also considered environment to be part of the context, which relates to multiple factors such as locations and social surroundings (Schilit and Theimer, 1994; Schmidt, Beigl and Gellersen, 1999; Zimmermann, Lorenz and Oppermann, 2007). As we view the vlogging process to be the vloggers' interaction with filming equipment, the situation of the environment during vlog production is also part of the vlogging context. Therefore, the environment context is not only critical in its correlation with consumer engagement, but is also a key component of the vlogging context.

In summary, by considering vloggers as product providers and audience members as consumers, based primarily on the customer engagement theories, we hypothesise that the *vlogger*, *audience*, and *environment* contexts are critical during vlog production that can influence consumer engagement. These contexts relate to important components of the concepts of context proposed in other research areas similar to vlogging, such as media

production, communication, and HCI. Therefore, we consider that exploring these contexts can not only help to explore our main question, but also allow us to cover the important facets of the vlogging context to form a substantial understanding of the question.

However, how these three contexts could affect consumer engagement with vloggers needs to be explored. It leads the discussion back to the previously mentioned importance of vlog *content*. As we indicated, it is the content produced under the vlogging context that finally leads to consumer engagement. Therefore, relationships between context and consumer engagement need to be discussed together with content. In the next section, we generate our final hypothesis regarding the relationship between vlogging context and consumer engagement by involving the connections between context and content.

## **Section 4.2: From Context to Engagement Factors in Content**

In this section, we discuss and hypothesise the relationship between context and consumer engagement with vloggers to address *Q2: How does engagement with vloggers relate to the vlogging context?* From our perspective, content is critical for driving vlog audiences' consumer engagement. Vlogging context is the situation of the elements involved in the vlog production. Therefore, we hypothesise that the relationship between consumer engagement and vlogging context is that the hypothesised vlogger, audience, and environment contexts affect the vloggers' production of engagement factors in their vlog content. We consider this to be the primary relationship between vlogging context and consumer engagement. Section 4.2.1 further explains the relationship between content and context and how the final hypothesis was formed.

### **4.2.1 Relationship Between Context and Content**

The effects of context on content can be inferred from previous research in different fields. For instance, Clark (1996) states that people speak in different settings, which we consider to be the context of conversation environment. For instance, when people talk to each other face-to-face, there is a *personal setting*, whereas when one speaker is giving a presentation

on a stage, there is a *non-personal setting*. Clark's concept provides the connections between settings and spoken content. For instance, the same person who speaks in a personal setting with his family may also speak in a non-personal setting if he is giving a presentation at work. This is a sign that the conversation content can change based on different contexts. Although it is the conversation content that is ultimately received by the participants, it is the context that affects the production of that content.

From the perspective of media producers, Lena (2006) evaluated the relationship between content and context directly in the production of music. The study showed that the producers' reaction to the music market affected the production of lyrics. The context of the music market can be the environment context that conditions the media production. As producers of vlogs, vloggers' production of videos may also be affected by the overall online video environment; for instance, they may use a trending video format due to the popularity of specific video forms at a given time.

We have also mentioned that Nardi et al.'s (2004) study on blogging purpose revealed several blogging motivations: self-documentation, commentary, emotion expression, thinking, and community forming (Section 4.1.1). Fullwood, Sheehan and Nicholls' (2009) study on blog entries on MySpace found blog motivations to be mainly self and emotion expression. As section 4.1.1 discussed, blogging motivation could be considered to be similar in the vlogging field, and vlogging purposes could be driven by the context of vloggers. For instance, when vloggers are in the situation of having experienced something, they may have the motivation to express their feelings or comment on that experience; these are the purposes of emotion expression and opinion sharing. Their experience may also relate to the environment around them. Vloggers make videos to document themselves may in the situation of going through life activities in certain places. What their audience sees at the end is the final video or written blog content that they have produced. However, without the situations that triggered their purpose of production, the final content would be non-



existed or presented differently.

The influence of context on content production could also be applied to customer engagement factors. Among Van Doorn et al.'s (2010) context-based factors, for instance, natural events can drive companies to organise donation events to encourage customer engagement. However, customer engagement is not produced by the natural event itself, but by the actions taken by providers in the environment. Here, what results from the action is the content that arises from the context. Similarly, customer context like experience-seeking (Vivek, Beatty and Hazod, 2018) may also alter companies' execution of engagement factors. If customers have high experience-seeking purposes such as finding information, companies may be driven to provide more brand-related information to those customers.

Thus, a significant relationship between the hypothesised vlogging contexts and consumer engagement is the context's conditioning of vloggers' production of engagement factors in vlog content. Overall, we finally hypothesise that the production of our four case study vloggers' engagement factors in their video content can be conditioned by vlogger, audience, and environment contexts. The aim of this chapter is to explore whether and how these contexts affect engagement factors in vlog content.

To examine the hypothesised relationship between context and consumer engagement, we mainly need to investigate the consumer engagement factors in the vlog content presented in Chapter 3. Therefore, we have conducted a qualitative content analysis of the four vloggers' video samples. The interpretation is based on the same video samples that have already been coded with different consumer engagement factors from their content in Chapter 3. Section 4.3 presents the research methodology.

## **Section 4.3: Methodology**

As we hypothesised that different contexts influence the engagement factors in vlog content, vlog content is the primary research subject. Therefore, we conducted a qualitative content analysis of four case study vloggers' videos. All selected samples from Chapter 3 were used again for this purpose; they are listed in Appendix A from Table A.1 to A.4. However, we used a newly developed coding scheme based on the three primary hypothesised contexts: the vlogger, audience, and environment.

### **4.3.1 Content Analysis Process**

Engagement factors in the vlog content identified in Chapter 3 are the primary focus for interpreting the influence of the hypothesised vlogging contexts. These engagement factors are interaction, self-presentation, information management, and rewards. Interaction consists of vloggers fulfilling viewers' requests (interaction realisation), encouraging viewers' interaction (interaction encouragement), and reacting to viewers' interaction (interaction reflection). Self-presentation refers to vloggers' self-information disclosing to deliver personal information to viewers. Information management is implemented as information providing and crisis management. Rewards are deals and offers that vloggers provide to their audience, such as giveaways or videos based on audience likes. The content analysis mainly evaluates these engagement factors coded in the content of the video samples. Two additional engagement factors are expertise and focused topics. Expertise refers to the showcasing of expertise and allows viewers to perceive vloggers' reliability, which may enhance viewers' trust. Focused topics are video topics that target viewers with specific interests. We also paid attention to these two factors during the analysis. The next sections introduce the development of the coding scheme for vlogging context, and the deduction and induction process.

#### 4.3.1.1 Development of Coding Scheme

Based on the vlogging context's hypothesised effect on the factors in content that relate to consumer engagement, three main codes were developed to apply to the engagement factors: *vlogger*, *audience*, and *environment context*.

*Vlogger context* refers to vloggers' situation in the video production that can affect engagement factors, such as their experience of some events or their specific focus when the vlog is being produced.

*Audience context* refers to the situation of the audience that can affect the production of engagement factors in the vlogging process, such as viewers' particular interests that vloggers can access.

*Environment context* refers to the situation of the surroundings of both the vlogger and the audience that relate to vlog production. Examples are the situation of the vlogging location, or the activities and events involved in the vlog production that relate to the vloggers' delivery of engagement factors in the vlog content. The audience's environment is also considered, but it mainly relates to vlog production in this analysis.

All video samples were watched in full. The coding results of the content analysis from the previous chapter, consist of coded video themes and content elements containing engagement factors, were evaluated alongside the videos. We mainly focused on the video content that was coded as consumer engagement factors in the analysis in Chapter 3. When content that contained coded consumer engagement factors appeared during the video viewing, it was further evaluated, and related context codes were applied.

The evaluation primarily addresses whether and how the creation of the engagement factor in the content is conditioned by the vlogger, audience, and environment contexts in vlog production. For the analysis, as there is always an environment around vloggers and

viewers, the evaluation started with the vlogger and audience, followed by the environment. For instance, when an engagement factor appeared in the content, we first evaluated whether the vlogger and audience contexts could condition this factor, and then examined whether their environment could do so.

#### **4.3.1.2 Data Analysis Process**

##### **Deductive Analysis**

The deductive approach aimed to identify whether the main hypothesised contexts influenced the production of engagement factors. We evaluated the influence of the context in multiple ways. The primary way was to infer the influence of the vlogging context directly from the video content, considering the vlogging context comprises situations of factors involved in the content production. This included the engagement factors themselves, but also any other content delivered around the engagement content that helped to infer the influence. For instance, if vloggers directly disclosed their personal experience as self-presentation, we inferred that this was conditioned by the vlogger context regarding their experience. If vloggers mentioned that content containing self-presentation was requested by the audience, it was inferred to have been conditioned by the audience context, in which viewers were interested in seeing the content; it was not directly inferred from the engagement factors, but from the content around it. Furthermore, after the evaluation of vlogger and audience contexts, if the vloggers' engagement factors also related to their surroundings, it was further evaluated. For instance, if vloggers directly disclosed their surroundings and introduced them to the audience, we inferred the effect of the context of filming location. If vloggers indicated that the video was made based on social surroundings like a charity event and further included other engagement factors, we also evaluated the environment they mentioned and examined whether it influenced the engagement factors in the video content.

Furthermore, resources besides video content were also used in the evaluation if necessary. Specifically, this was critical for those engagement factors that could be influenced by

context that were not as prominent as others. For instance, vloggers asked viewers about their experience of the products shown in the video as interaction encouragement. This engagement factor could be influenced by audience context in which they experienced the products. However, the factor could only be considered as being affected by the context if the vloggers knew the audience had a particular experience when producing their videos. Thus, in this case, we evaluated the comments under the current video or under similar previous videos to find any information that vloggers could know about the audience before they asked for advice.

Using other resources was helpful to further justify our results. For instance, if a vlogger indicated that a video was requested by the audience, the audience's expression of liking the previous videos or sending requests to the vlogger on social media were all be additional evidence. Furthermore, if vloggers indicated the specific environment that affected their video production, such as trends, our further exploration on the internet also provided additional evidence of this. Videos were also compared with each other to justify the results if necessary. For example, we compared two videos with an engagement factor that we inferred to have been affected by the audience context but with the situation of different interests, to see the whether the engagement factors were presented differently. Overall, it was a repeated analysis that was not limited to the video content only.

Sometimes, the same engagement factor was also inferred as being affected by multiple primary contexts. For instance, in some Q&A videos, the vloggers answered questions about their personal information. In this situation, both the vloggers and the audience were involved in the content, and both of their contexts could condition the interaction and self-presentation in the content of the question answering. Vloggers would not answer the question and disclose self-information if the audience never asked the question, but if the vlogger context relating to the self-information did not exist, the question answering and self-presentation may not exist either. The same context were also applied to one engagement factor multiple times but to refer to different situations. For instance, sometimes vloggers invited other

people to answer a question about the vloggers' personal experience. This question was inferred as being influenced by the vlogger context regarding their experience. At the same time, the question setting could also relate to the vloggers' closeness with the people they invited. This was still related to vlogger context, but regarding their relationship with other people in addition to personal experience.

After the evaluation, engagement factors in the content were assigned to each code. Codes were applied to the factor with a description of the inferred vlogger, audience, and environment contexts to explain how they affect that factor. These descriptions also contain other evidence that supports the inference of the context, such as other content around the engagement factor that helped to infer the context, comment sections under videos, social media links, and other videos. Tables C.1 to C.4 in Appendix C show examples of deductive analysis results regarding the hypothesised contexts.

### **Inductive Analysis**

During the deductive coding process, we found that how context could affect the engagement factors was related to the effect of specific factors within vlogger, audience, and environment contexts. For example, vlogger context coded as effecting engagement factors referred to the influence of different contextual factors within that context, such as vloggers' experience and their relationships with other people. Thus, to substantially propose how our three main hypothesised context elements condition engagement factors, our analysis further evaluated each context and identified patterns across the four vloggers' videos regarding contextual factors that generally affected the engagement factors. We used an inductive approach to evaluate primary coded context to identify further patterns, and explored how the specific contextual factors within each main context could affect the production of engagement factors.

After the deductive coding to indicate the effect of vlogger, audience, and environment contexts, we drew further comparisons between the descriptions of these main contexts'

effects on the engagement factors to identify patterns. We grouped similar descriptions of the main contexts regarding how they could affect the engagement factors. Then, similar descriptions were coded as one contextual factor within the primary context. For instance, the vlogger context in two videos was similarly described as the situation in which the vlogger had experienced things that affected specific engagement factors; hence, these similar situations were inductively coded as the contextual factor of *vlogger experience* within *vlogger context*. The contextual factors were also compared with each other, especially when they all targeted the same engagement factors, to identify potential relationships among them – for example, engagement factors affected by vlogger context regarding experience and the context of filming location. In summary, we used inductive coding on the grouped described situations with the coded engagement factors to determine the contextual factors within each context and generate new sub-codes under the main codes. These new sub-codes were then used to code other similar descriptions regarding the context coded under engagement content.

After the inductive coding, we referred back to the videos where we found the contextual factors to evaluate and confirm their influence on the engagement factors again. The analysis sometimes referred back to the inference and evidence obtained during the deductive coding before situations were grouped into contextual factors, considering that we had already gathered and established some useful evidence and inferences during the deduction process. At the same time, more evidence was gathered, including evaluating the engagement factors in the video content, other video content, and resources outside the videos, or comparing videos with similar contextual factors. Moreover, in addition to paying attention to the hypothesised contexts, additional notes were made during the analysis if any other potential context could affect engagement factors in the content.

In some cases, the inductive and deductive coding in the analysis was conducted simultaneously. Sometimes, similar patterns were already identified during the deductive coding, so the inductive coding was executed at the same time to generate new codes.

Similarly, new evidence regarding the main context was also identified during the inductive coding process from other coded engagement factors. Thus, the whole content analysis involved switching between the inductive and deductive processes if necessary.

Regarding the trustworthiness of the analysis process, we employed the same strategy we discussed in Section 3.3.2.2: namely, repeated evaluation and triangulation. For the deductive analysis to identify the effect of the primary hypothesised contexts, the coding and re-coding process involved repeated video viewing and evaluation of not only engagement factors, but also multiple resources around the engagement content that supported the inference. The recoding process could also ensure that the analysis covered the critical evidence regarding the effect of the context on the engagement factors, and that all critical engagement factors was covered in the evaluation. Furthermore, using multiple resources helped to triangulate the results with multiple pieces of evidence and support. The same process of ensuring trustworthiness was also applied to the induction by continuously grouping and regrouping similar situations described as contextual factors, making sure the patterns were identified reasonably and any improvement could be made. We compare the analysis result from repeated analyses to evaluate the similarities and differences of the coding result to further justify our outcomes and mitigate the effect of subjectivity. Time intervals of at least two weeks were also set between repeated analyses, which were performed at least twice on each video. Table C.5 in Appendix C lists examples of the inductive coding results.

#### **4.3.2 Limitations**

The method we employed also has limitations. First, the evaluation was mostly based on our inference of the context from the vlog content. However, since we used evidence from multiple different resources, and the code-recode method to repeatedly evaluate the context coded from the content, the results can be further justified.



Second, to ensure a coherent discussion of vlogging context and content regarding consumer engagement, this analysis used the same sample as the one in Chapter 3. We consider the sample size to be sufficient to answer the question, and we also focused on additional resources besides the vlog samples. However, further research could consider transferring the results to other similar vloggers, or involving more cases to see whether new outcomes could be identified to enrich our outcomes.

Third, our study only aims to discover the existence of the influence of the hypothesised contexts on the production of engagement content, and how different main contextual factors contribute to this influence. This can provide us with sufficient results to construct an understanding of the relationship between context and consumer engagement with vloggers. Our outcomes can indicate the importance of contextual factors in vloggers' achievement of consumer engagement but may not imply how efficient these factors are compared with each other. For instance, we cannot know whether vlogger context is more effective than audience context in its influence on the production of consumer engagement factors. Therefore, further research could also evaluate this question.

Finally, regarding the audience context, although it can alter the delivery of engagement factors, the context we explored mainly related to audience factors involved in the vlog production. This is because we mainly focused on vlogging context related to vlog production rather than vlog consumption, as vlog content is critical for delivering consumer engagement factors and is always produced in different contexts. For audience context to affect consumer engagement conveyed by the content, it should be related to factors involved in vlog production.

However, researchers also have studied the context of media consumption from the consumer's perspective. For instance, Rubin and Rubin (1981) explored television usage motivation and considered context to be mainly the consuming context, such as environment of home and hospital. According to Bickham and Rich (2006), the context of television

viewing refers to the existence of co-viewers – namely, whether viewers are watching television on their own or with others. This indicates that the same engagement factors that vloggers deliver in their content may be perceived and interpreted by audiences in various ways in their own context. This means that whether viewers engage with vloggers may also depend on their situation when they are watching the video. Furthermore, the context is dynamically defined (Dourish, 2004). Van Doorn et al. (2010) also state that the change of customer context can affect their engagement behaviours. Thus, audience context may also change in that moment, even if vloggers had access to the information before making the vlog. For instance, the audience may lose interest in a topic by the time the video is uploaded. These are the contextual factors that vloggers know less about or that are out of their control in their video production. We consider that these are not helpful enough as an audience context that vloggers can access during vlog production to contribute to their implementation of engagement factors. Future studies could consider the audience's consumption context and its effect on consumer engagement. However, Section 4.4.2.3 does discuss the effect of consumption context to make our exploration more extensive. In the following, Section 4.4 presents the research outcomes by discussing contextual factors within each primary context and their effects on consumer engagement factors.

## **Section 4.4: Findings and Discussion**

We identified all hypothesised contexts as influencing the production of engagement factors in the content of the four vloggers' videos via specific contextual factors. This section reports those contextual factors with the interpretation of how they can condition the delivery of engagement factors in vlog content.

#### 4.4.1 Vlogger Context

We found that *vlogger context* can affect engagement factors via four contextual factors: *vloggers' social relationships, experiences, social characteristics, and expertise*.

##### 4.4.1.1 Vloggers' Social Relationships

*Vloggers' social relationships* relate to vloggers' personal relationships with other people, such as family members, and with other organisations, such as their sponsors. We interpret that social relationships can affect our four vloggers' production of consumer engagement factors in their video content.

We mainly identified the effect of this contextual factor in all four vloggers' production of engagement factors that require other people to join and appear in the video. For example, in Sugg's vlogs, she invites people who have close relationships with her to join contests by answering questions set by her. We found that the relationship between Sugg and other people could affect her setting of questions. Then, answers to these questions become the factor of self-information disclosing as Sugg's self-presentation for consumer engagement. For instance, in a 2015 video (ZS\_54, 2015), Sugg invites Alfie Deyes, who has been publicly acknowledged as her boyfriend since 2013 (Lee, 2018), and her friend Louise Pentland, who at the time of the video has been her friend for 'almost five years' (00:00:22) according to Sugg (Figure 4.1). The questions Deyes and Pentland answer are all dependent on their knowledge of Sugg. For example, one question concerns Sugg's interest in food: 'What would you order me as an ultimate pick-me-up?' (ZS\_54, 2015. 00:02:34) After the answers are given, Sugg considers that Pentland's answer is the best. This answer is related to her disclosing of her interests in food, which is a self-presentation that may drive viewers outside the video to her social characteristics. However, at the same time, we infer that the setting of this question could first be driven by her relationship with the people she has invited.



Figure 4.1: Sugg (middle) involves her boyfriend Alfie Deyes (left) and friend Louise Pentland (right) in the video (ZS\_54, 2015).

We see evidence of the effects of this contextual factor when Sugg sets different questions when she includes other people in her video. For example, after the 2015 video, Sugg made a similar video in 2016 (ZS\_55, 2016). Instead of Louise Pentland, Sugg invites her brother Joseph Sugg to compete with her boyfriend. Table 4.1 lists descriptions of the questions Sugg asked in the 2015 and 2016 videos. The table shows that the questions in 2016 are mainly about Sugg's past, such as her first aeroplane trip. These questions result in engagement factors such as disclosing her personal experience to her audience as self-presentation. However, in 2015, when she involves her friend rather than her brother, the questions are mainly about her current states, such as her favourite food. These questions lead to the disclosing of information about her social characteristics, like hobbies and other information, as self-presentation. We infer that Sugg's question choice in the 2016 video was affected by her relationship with her brother from childhood. Her boyfriend also complains in the video that the question setting is a 'little bit biased right now.' (ZS\_55, 2016.00:02:40). Then, in a 2017 video in which her boyfriend and brother compete again (ZS\_56, 2017), Sugg may have noticed the issue, so she asks more questions regarding her current states than the ones about her past. Therefore, we infer that involving her brother in 2016 affected

the question setting that disclosed different aspects of Sugg's personal information. Furthermore, inviting other people in her videos delivers information about her social relationship status, which is also self-presentation to share extra life information with her viewers, especially those who may not know people in Sugg's life.

Table 4.1: Sugg's question setting in 2015 and 2016 videos.

<b>Question Setting in 2015 (ZS_54, 2015) (Competitors: Friend and Boyfriend)</b>	<b>Question Setting in 2016 (ZS_55, 2016) (Competitors: Brother and Boyfriend)</b>
The food the competitors would cook for Sugg as an 'ultimate pick-me-up' (00:01:44).	Sugg's first childhood holiday on a plane (00:02:27).
The food the competitors would order Sugg as an 'ultimate pick-me-up' (00:02:34).	The make of Sugg's first car (00:02:57).
The season of the show Sugg is watching (00:04:05).	A Character's name in Sugg's book <i>Girl Online</i> (00:03:31).
How much they read Sugg's book (00:04:17).	Sugg's first celebrity crush (00:04:09).
Sugg's first school friend's name (00:04:47).	Sugg's favourite band when she was younger (00:04:59).
Sugg's age when she got braces (00:05:08).	Sugg's first job (00:05:08).
Sugg's first boyfriend's name (00:05:15).	The first magazine Sugg appeared on the front (00:05:30).
Sugg's current favourite chocolate bar (00:05:54).	The name of the DVD Sugg made before (00:06:17).
Sugg's mobile number (00:06:28).	Sugg's grade for her art GCSE (00:06:30).
Sugg's middle name (00:07:14).	Sugg's childhood's biggest fear (00:06:37).
The month in 2014 when Sugg moved to Brighton (00:07:33).	Sugg's actual first video on YouTube (00:07:17).
Sugg's star sign (00:07:47).	The animal Sugg obsessed with in the summer of 2013 (00:07:39).
Sugg's age when she started her period (00:08:02).	The colours of Sugg's old bedroom before it was cream (00:08:40).
Name of the shower gel in Sugg's beauty range (00:08:19).	
Name of Sugg's self-branded bath bombs (00:09:43).	

Singh also involves other people in her video production. For instance, she invites her family members – her mother, father, and sister – to answer questions about her (LS\_32, 2016) (Figure 4.2). We infer that some questions Singh has selected were specifically affected by these relationships. For instance, she asks: ‘Describe how I was as a baby.’ (00:04:20) This could be set specifically for her family. Her family members answer the question and reveal Singh’s personal information to the audience as the content of self-presentation. For instance, her mother describes her as a ‘crying baby, most of the time’ (00:04:34), and her father describes how he tried to let her sleep in the crib (00:05:11).



Figure 4.2: Singh involves her family in the video  
(from left to right: sister, mother, Singh, father)  
(LS\_32, 2016).

Her parents’ answers share Singh’s earlier life stories with the audience. The presentation of her family in the video also discloses their appearance to viewers who may have not seen them before; thus, Singh is disclosing people in her surroundings as self-presentation. We also argue that without the involvement of her parents, the content would be different. For instance, Singh has also invited other vloggers who are not part of her family (Figure 4.3), but the videos mostly focus on other topics, such as comedy videos like the one she made

with Grace Helbig (LS\_12, 2015), or challenge videos with vloggers Ricky Dillon and Marcus Butler (LS\_31, 2015). However, asking these vlogger friends to collaborate with her results in different video content which discloses people in her social network or showcases her performance skills in comedy videos. These engagement factors are different when the vlogging context is related to her social relationship with her family.



Figure 4.3: Singh involves her Grace Helbig (left) in the video (LS\_12, 2015).

Similarly, we identified the influence of social relationships in Dawson's videos. Dawson also involves other vloggers, friends, or partners in his videos. For instance, the situation of his partnership drove the content of the Q&A videos Dawson has made with Ryland Adams, who has been Dawson's boyfriend since 2016 (SD\_51, 2017) (Figure 4.4). This relationship not only drove Dawson to produce the video but also led the audience to ask specific questions targeting their relationship. For example, 'Who said "I love you" first?' (SD\_51, 2017. 00:08:59) prompts Dawson and his boyfriend to describe their relationship experience as the final content delivered to viewers. The action of answering the question is the interaction realisation to fulfil the audience's requests as a consumer engagement factor. At the same time, Dawson and Adams' description of their experience is the self-presentation of their private life to engage the audience, which may also create a feeling of authenticity, as discussed in Section 3.4.2.2. The questions Dawson answers change when different people

are involved in the videos. For instance, in Dawson's 2015 video with vlogger Ingrid Nilsen (Figure 4.5), most of the questions concern other personal information, such as the celebrities they want to date, in contrast to the relationship questions he answers with his boyfriend. This indicates the effect of the relationship context on the engagement factors in the content. It is possible that viewers sent relationship questions to Dawson and his boyfriend because of his video setting as a 'boyfriend tag'. However, without the relationship, Dawson would not have requested such questions. Therefore, in Dawson's case, the context of relationships with other people also affects the production of engagement factors in his content. Furthermore, similar to Sugg and Singh, involving his boyfriend in the video is also a self-presentation factor itself, as he discloses people in his life.



Figure 4.4: Dawson involves his boyfriend Ryland Adams (left) in the video (SD\_51, 2017).





Figure 4.5: Dawson involves Ingrid Nilsen (right) in the video.<sup>120</sup>

Middleton seldom involves other people in his videos, such as in challenges or Q&As, as his main channel focuses on him playing games. However, one Documentary video of his was driven by a social relationship, and also influences the production of his engagement factors (DM\_37, 2016). At the beginning of the video, he indicates that the plan for the day is to meet his friend, who is another gamer. The whole video shows him picking up his friend, bowling together, and his friend's visit at his house (Figure 4.6). The video contains self-presentation as a consumer engagement factor, as the video theme discloses his life activities. However, we infer that the specific events disclosed in the video would not exist or be different if Middleton had not built a friendship with his friend. Furthermore, like the other three vloggers, involving others in his video also discloses the people in his surroundings.

<sup>120</sup> Shane. (2015) "TALKING ABOUT PERIODS with INGRID NILSEN!" (3 August). Available from: <https://www.youtube.com/watch?v=cknqTRmirjM>



Figure 4.6: Middleton documents his days with his friend (left) (DM\_37, 2016).

Showing people in Documentary videos is also common among the other three vloggers. For instance, Sugg presents her week's activities at her friend's place (ZS\_71, 2012). Dawson has a video about his weekly life with his boyfriend and other friends (SD\_66, 2017). In her Documentary video about her book release party, Singh includes footage with her friends (LS\_63, 2017). Showing people in their surroundings is their self-information disclosing as self-presentation, but it is also affected by the context of their relationship.

The direct involvement of other people in videos, especially vloggers, also results in information providing regarding these people's YouTube channel. For instance, at the end of an Entertainment video, Sugg promotes her brother's and boyfriend's channels; Singh promotes videos she did on her sister's channel and leaves links in the description; and Dawson promotes his boyfriend's channel in the description. Middleton does not directly promote his friend in his Documentary videos, but he provides his friends' YouTube name, which is also the information that the audience can use to check out the friend's YouTube channel.

We also infer the effect of social relationships on consumer engagement factors when vloggers mention other people without their physical appearance in the video; we consider this to condition the production of the engagement factor. For instance, Sugg answers questions about how long she has been friends with vlogger Louise Pentland (ZS\_66, 2014. 00:04:47). The context of Sugg's relationship with Pentland may drive her audience to ask about their friendship. When Sugg answers the question, she also discloses information about their friendship status as self-presentation. Moreover, the action of answering the question is the interaction realisation of the audience's request. The context of her family relationships drove Singh to make a comedy video and to indicate: 'This entire video is based on a true story' (LS\_13, 2016. 00:00:01). This makes the whole video content function as disclosing her family stories to her audience as self-presentation. Dawson makes a story video based on his relationship with his father (SD\_43, 2015). This video theme of self-presentation is also conditioned by the situation of Dawson's family relationships. Middleton makes a Draw My Life video explaining his life and how he started his YouTube channel (DM\_50, 2013). During the video, he also indicates how he and his wife met and how they married. This piece of content is his disclosing of information about this relationship as self-presentation.

Finally, social relationships also relate to the business relationship with brand companies. We consider it can affect vloggers' product information providing as information management. It applies explicitly to product-focused vloggers in our study, who are Sugg and Middleton. In a product review video, Sugg states: 'Some of the things I get sent never get shared with you' (ZS\_35, 2016. 00:00:36). This describes the situation that products are sent by brands and companies. In an interview featured in a documentary film (The Creators, 2015. 00:21:51), Sugg indicates that she does have sponsorships with other brands, but she has 'probably turned down 90 per cent' by considering her audience's trust in her opinion. Similarly, in a BBC interview, Middleton states that Minecraft has never paid him to play the game, but some other game companies have approached him (BBC News, 2017). Furthermore, in a video sample, he showcases a robot toy and states: 'So first off, a massive

thank you to Anki<sup>121</sup> for sending me little Cozmo<sup>122</sup> and for sponsoring this video too.'

(DM\_18, 2016. 00:00:12) This indicates that the video is sponsored by a brand. Thus, business relationships have influenced these vloggers' involvement of information providing regarding products, which is the consumer engagement factor of information management.

Overall, based on the analysis results, vlogger context can condition the production of consumer engagement factors in the four vloggers' content through the context of vloggers' social relationships.

#### **4.4.1.2 Vlogger Experiences**

*Vlogger experiences* refer to situations in which vloggers are experiencing or have experienced things when making vlogs. This factor was identified as relating to vloggers' personal life experiences or their experience in their own specific vlog field. We also identified the effect of vlogger experiences on the engagement factors in vlog content.

The main effects of the vlogger experience context that we were able to identify were found in an influence on self-presentation. We saw this in the videos where vloggers showcase their experience directly. Typical examples are Documentary videos in which vloggers take the camera with them to show their life activities. For instance, Sugg has an earlier vlog series on her main channel from 2011 to 2012 (e.g. ZS\_70, 2011, ZS\_71, 2012) and constantly updates it on her second channel. Singh also directly records her experience of attending events or tours via Documentary videos, such as her meet-up with her favourite movie actor (LS\_62, 2015). Dawson shows moments in his life, such as visiting his friend's place (SD\_63, 2014), and Middleton records footage of attending gaming events (DM\_35, 2013). These videos include self-presentation content that directly discloses the vloggers' lives to their audience. We infer that the context of their experience can affect the presented content. Without experiencing the activities, the vlogs would not be made in the first place.

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<sup>121</sup> The name of the company.

<sup>122</sup> The name of the robot toy Middleton shows in the video.

The contextual factor may also affect their decision of what to show to viewers as pieces of their experience.

We also identified the effect of vlogger experience on self-presentation when vloggers mention their experience but do not necessarily show it visually to the audience in the content elements. For instance, Section 4.4.1.1 discussed that Sugg's setting of questions for the competition between her boyfriend and brother could have been driven by her relationship with them. However, her experience may also affect her choice. For instance, Sugg asks questions such as 'What was my biggest fear when I was little?' (ZS\_55, 2016. 00:06:37), which we consider to be based on her childhood experience. When the question is answered, it results in her disclosing of self-information as self-presentation for consumer engagement. Similarly, in a Q&A video, Dawson answers the question, "How was your first experience when you shaved for the first time?" (SD\_49, 2015. 00:02:53) He then tells a story about how bad the experience was. However, if his experience had been positive, the information disclosed by Dawson could be different. In a live Q&A, Singh discloses her experience in New Zealand, which is also driven by the context of her having taken a trip to the country first (LS\_52, 2016. 00:10:57). In a Self-facts video, Middleton shares different stories about himself, such as: 'I have actually driven and fired a tank before.' (DM\_49, 2014. 00:02:31) This is then proved to be true by his father in a Q&A video on his second channel.<sup>123</sup> This description of the experience would not exist if his experience had been different in the first place. Hence, the context of experience can also alter vloggers' disclosing of their information during their videos.

Furthermore, authenticity, as a potential effect of self-presentation, can also correlate with the context of the vlogger's personal experience. For instance, Sugg discloses her panic attack problem (ZS\_58, 2012); Dawson talks about his friend's death (SD\_58, 2016); Singh

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<sup>123</sup>MoreTDM. (2014) "QnA WITH MY DAD | MoreTDM" (2 November). Available from:

<https://www.youtube.com/watch?v=BguulDjK2Ug>

In the above video Middleton asks his father (00:11:07): 'I said that I had ridden in a tank , and fried one, and lots of people thought that was untrue [ . . . ] Did I or did I not do that?'

Middleton's Father answers (00:11:22): 'Actually did, yes, he did.'

refers to her grandfather's death (LS\_42, 2013); and Middleton presents the loss of his dog (DanTDM, 2017). These videos would not be produced to deliver a feeling of authenticity if the experiences did not exist.

Vlogger experience can also affect interaction factors for consumer engagement. For instance, Dawson's and Singh's descriptions of their experience about shaving and travelling were caused by the questions asked in Q&A videos. Sugg also answers questions about her experiences in Q&A videos. For instance, she talks about her past, such as a special dream she used to have (ZS\_69, 2017. 00:03:13). The answers to these questions could be different in the situation of her having specific experiences. In his Q&A video, Middleton answers a question regarding his video making process, which could also be altered by the context of his experience of making videos (DM\_28, 2014. 00:00:29). Vloggers can choose the questions to record before uploading a video. Even if it is a live stream video like Singh's live Q&A, the answers to questions can still be selective when the question is read in real time. If the vloggers did not have related experiences, certain questions might not be shown or answered in the video to fulfil the audience's request. Therefore, we argue that the vlogger experience can also influence interaction for consumer engagement.

The context of experience also relates to the vloggers' own field regarding their signature vlog production. For instance, in a video, Sugg explains her festival routine by presenting the products she uses (ZS\_26, 2015). Without the experience of these products, she might not make videos based on them. In an interview, she states that 'I will only want to talk about something that I a hundred per cent genuinely would actually talk about.' (The Creators, 2015. 00:22:03) This indicates that Sugg only shows products to her audience if she has experienced them thoroughly. The information Middleton provides to his audience about game functions reflects his previous experience with Minecraft (e.g. DM\_11, 2013). Dawson might not have the idea to produce some of his videos without experiencing some idea generation first. For example, when he starts his life hack test series, he explains that he has

watched several videos, especially by vlogger Rachel Levin (*Rclbeauty101*)<sup>124</sup>. He says: 'So today I would be trying out a few hacks that I've seen from her videos, other people's videos, BuzzFeed, everywhere.' (SD\_08, 2015. 00:00:46) This indicates that he has experienced related content to generate his video ideas. In a Life Chat video, Singh listing types of people during New Year's. This may be driven by her own experience, as she mentions: 'It's 2016 which means that approximately four days ago you probably celebrated New Year's, had a life crisis, and saw all the following types of people.' (LS\_20, 2016. 00:00:13) She also states in an interview that she makes videos based on her own experience: 'I'll rack my brain thinking about what happened to me [and] can I make this into a story?' (Lakshmin, 2015. Para. 14) Thus, the making of vloggers' signature videos can be driven by their specific experiences in their own area.

Experience in their field can influence the consumer engagement factors of expertise and information providing. For instance, Middleton's experience with game functions leads him to produce informative showcase videos. Sugg's experience with beauty products triggers her to give her viewers advice and information about the products. Singh's video based on her life experience with people during New Year's showcases her analysis skills. Finally, Dawson's experience with life hacking can drive the life hack information he delivers in his video.

Furthermore, vloggers' experience with negative activities can also result in crisis management by informing viewers issues regarding video uploading and protecting their reputation. Examples are Sugg's indication of her editing problems (ZS\_10, 2012) and addressing her overpriced product (MoreZoella, 2017), Middleton explaining his video production issues caused by his computer (DM\_32, 2015) and explaining his ticket price (DM\_34, 2017), Singh expressing that she needs to take a break from video making (LS\_57, 2014) and clarifying her attitude towards her family (IISuperwomanII, 2017), and Dawson's

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<sup>124</sup> Rclbeauty101. (n.d.) Home [YouTube Channel]. Available from: <https://www.youtube.com/user/Rclbeauty101/featured>

explanation of his video uploading issue (SD\_54, 2012) and his apology for his offensive video (Shane, 2014).

Overall, vlogger context can also affect the production of engagement factors in the four vloggers' content through the contextual factor of vlogger experiences.

#### **4.4.1.3 Vloggers' Social Characteristics**

*Vloggers' social characteristics* are the contextual factors that relate to the situation of vloggers' own status. We mainly observed this factor from its effect on vloggers' action of disclosing their information regarding their status, typically their interests and hobbies, to their audience as their self-presentation for consumer engagement.

For instance, in one of Sugg's Self-facts videos, she expresses multiple things about herself, including her interests. For example: 'Mashed potato is my favourite food, I will eat it with everything.' (ZS\_75, 2013. 00:02:37) The action of disclosing these interests could be driven by her context of having these interests as her social characteristics. Furthermore, if she had different interests, the information she disclosed could be different. Similarly, her Personal Item Showcase videos, in which Sugg introduces things she likes to keep in her bag, contain her self-presentation of her interests and habits, but this could also be conditioned by the context of her characteristics when making the videos. For instance, Sugg shows chewing gum in her bag in all video samples picked from this video type from 2011 to 2016.

Disclosing that she likes to keep this item is her self-presentation, but we consider that this is strongly conditioned by her characteristics such as habits to keep the item in her bag in the first place. Otherwise, she would not show it constantly (Figure 4.7).



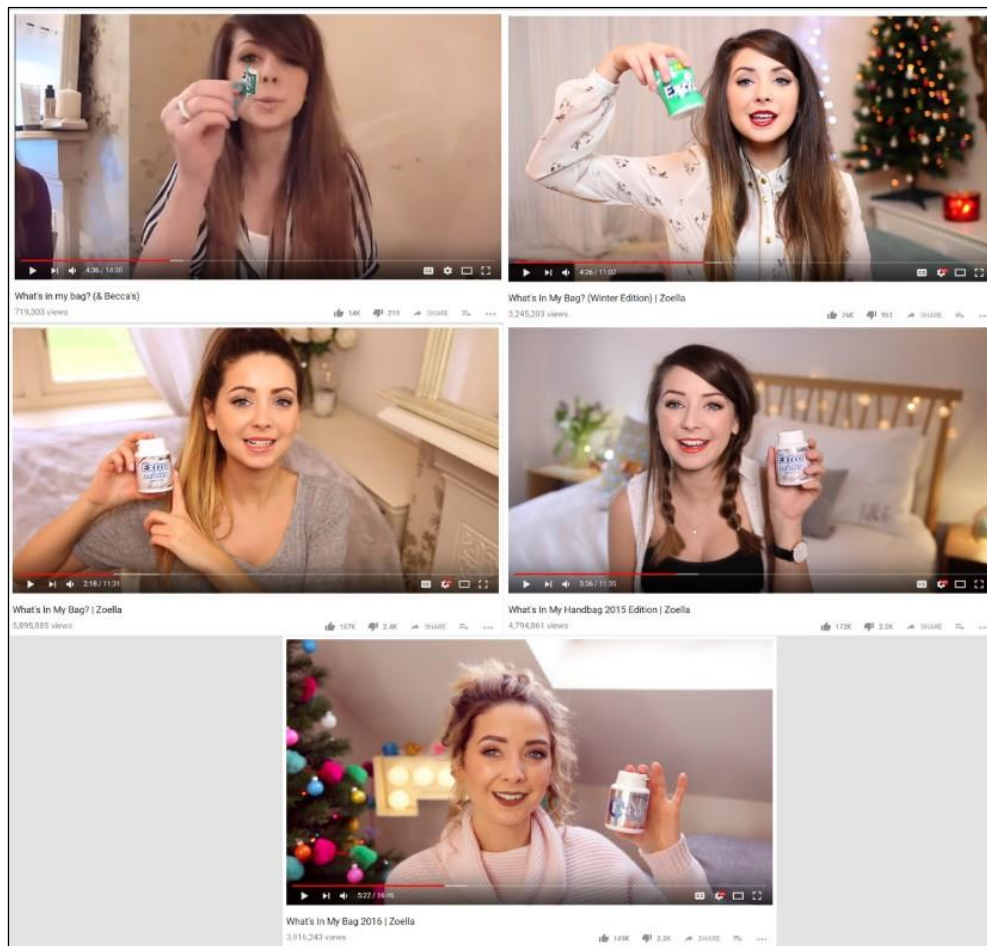


Figure 4.7: Sugg showcases chewing gum in her bag  
(ZS\_17, 2011; ZS\_18 2012; ZS\_19 2014; ZS\_20, 2015; ZS\_21, 2016).

Similarly, Middleton's disclosure of his favourite game can be conditioned by the context of his interests. For example, in a Minecraft gameplay video, he mentions that the game mode he is playing is one of his 'favourite games at the moment' (DM\_04, 2016. 00:02:47). This expression would not exist if he was not in the situation of being interested in this game. Similar to Sugg, in Middleton's Self-facts videos he also discloses his social characteristics, such as 'I hate the dark' and 'My favourite film of all time, I've seen it, I don't even know how many times, is *The Incredibles*' (DM\_49, 2014. 00:02:41, 00:03:22). These messages in the content are the disclosing of his self-information as self-presentation, which could also be conditioned by his situation of hating or liking specific things.

The situation that Dawson is interested in conspiracy theories is revealed in his first Facts and Secrets video when he indicates his obsession with this kind of video idea: 'So, I wanted to do some videos this year about things that I'm interested in [ . . . ] So, I'm obsessed with conspiracy theories.' (SD\_01, 2015. 00:00:17) We infer that the contextual factor of his social characteristics conditioned his disclosing of interests. Without this context, he might not express his interest in conspiracy theories directly to his audience, and the video series might not be made at all. Furthermore, by expressing his opinion about things in the picture on social media, like 'The next thing that frustrates me is legs.' (SD\_36, 2015. 00:01:41), he discloses things he hates directly to audience, but this could be influenced by his context, in which he hates specific things.

Singh's context of her social characteristics can also result in her disclosing of self-information to her audience. For instance, she asks her family about her interests, such as, 'If I went into a bar ordered an alcoholic beverage, what would be the beverage?' (LS\_32, 2016.00:09:10) The answer to this question is an example of her presenting information about her interests. However, the question might not be set if she did not have a specific interest in food. Although the context of her relationship with her family can also condition the setting of the question, her context of having specific interests could be more effective in conditioning this specific message delivery that relates to self-presentation. Similar to Sugg and Middleton, in her self-facts videos she discloses information regarding her habits, such as 'I don't swear in my videos, and I actually don't swear in real life' (LS\_73, 2013. 00:02:03). This can also be seen as being conditioned by the context of her characteristics in the first place.

In addition to self-presentation, we infer that interaction can also be affected by the context of social characteristics. All four vloggers include their social characteristics to answer the questions in their Q&A videos. Using vloggers' interests as an example, Sugg answers a question about the instrument she wants to learn to play (ZS\_66, 2014. 00:00:31), Singh answers questions about her favourite songs (LS\_52, 2016. 00:42:35),

Middleton shares his favourite colour (DM\_27, 2013. 00:10:35), and Dawson talks about the people with whom he would like to do a collaboration video (SD\_49, 2015. 00:00:58). Without the situation in which the vloggers have these interests, their disclosure of their interests may not be presented in the same way, or the question may not be answered.

In addition, as mentioned in Section 3.4.4, both Sugg and Middleton have hosted giveaways to provide beauty and gaming products as prizes for their audiences. We consider the rewards given are also affected by their own characteristics as beauty and gaming vloggers.

Therefore, the influence of vlogger context on the production of engagement factors in our vloggers' content can also be performed by the contextual factor of vloggers' social characteristics.

#### **4.4.1.4 Vlogger Expertise**

Finally, we infer that *vlogger expertise* is another contextual factor that can affect consumer engagement factors. It can mainly influence the production of videos that require a specific knowledge base and skills from vloggers. For instance, in Sugg's case, her DIY, Beauty How-to, and Product Review videos might not be presented adequately if she had not acquired skills and knowledge in beauty and other related fields. At the same time, this could also potentially affect the audience's perception of her expertise as an engagement factor in her videos. For instance, her instructions in tutorial videos and reviews of beauty products can all be seen as being affected by her expertise. Comedy videos may require Singh to have acting skills, and her Life Chat videos may rely on her research ability to generate a list for discussion. Dawson may show research skills when he presents different resources and evidence for his Facts and Secrets videos. The showcasing of gaming information, mechanics, or functions may become Middleton's engagement factors but could also be driven by his expertise context.

Furthermore, the vloggers' skill set can also result in information providing as a consumer engagement factor in their content, especially when Sugg shows the audience her makeup process and Middleton reviews game functions, or when they provide related product information. Thus, expertise can be another vlogger-related contextual factor that mainly conditions the audience's perception of vloggers showcasing their expertise and providing information in their videos. Therefore, vlogger context can also influence our vloggers' engagement factors in their content via the effect of the vlogger expertise contextual factor.

Based on the identified relationship between our vloggers' context and engagement factors, we propose that vlogger context can influence vloggers' delivery of consumer engagement factors in vlog content via the contexts of vloggers' social relationships, experiences, social characteristics, and expertise.

### **Vlogger Context and Consumer Engagement**

The specific vlogger contextual factors that relate to consumer engagement also have similarities to some previous studies regarding the context of product providers and its effect on customer engagement. For instance, Van Doorn et al. (2010) indicate that brands that experience product issues execute strategies such as crisis management to apologise to customers, which can affect customer engagement. Providers' experience as a factor that can affect consumer engagement is similar to the contextual factor of vlogger experience. For instance, our vloggers who encounter technical difficulties use crisis management to explain the issues. The different experiences that our vloggers have been through also affect the addition of self-presentation in their videos or the questions they answer, similar to firms' use of different strategies based on their experiences. Inviting other vloggers in their videos can be affected by social relationships, and this can be considered as similar to companies teaming up with each other and provide new services to customers. Furthermore, vloggers' social characteristics and expertise are similar to Van Doorn et al.'s (2010) and Vivek, Beatty and Morgan's (2012) indication that organisations' status can affect consumer engagement. For example, policies that focus on for-profit or non-profit may initiate different engagement

strategies and different firm's characteristics may decide the rewards providing. This discussion further indicates that the context of providers can alter the execution of their engagement strategies with their consumers. This is similar to vloggers disclosing different information regarding their characteristics or providing skilled-based content like DIYs, game tutorials, comedy performances, and conspiracy theories. Vloggers' giving of rewards are also affected by their own characteristics such as Middleton's and Sugg's giveaways.

Based on our results, the explicit relationship between our vloggers' context and their consumer engagement may be different than for firms, as the vloggers have specific implementations of consumer engagement factors. On the other hand, as we view vloggers as personal brands and product providers, the similarity between providers' context discussed in the literature and the vloggers' contextual factors identified in our study further indicates the importance of vloggers' contextual factors for consumer engagement. It also highlights the application of providers' context in customer engagement to vlogging.

#### **4.4.2 Audience Context**

The results also confirm the effect of *audience context* on vloggers' consumer engagement factors. As we mainly focus on the context of the vlog production, we mainly identified the audience factors in the vlogging context by their influence on the vloggers' production of engagement factors. This means that vloggers can have access to the audience's contextual information during the video production. Based on our analysis of the vloggers' videos and other resources, we propose that audience context can affect vloggers' consumer engagement factors via two primary contextual factors: *audience experiences* and *interests*.

##### **4.4.2.1 Audience Experiences**

We identified *audience experiences* from the engagement factors in the content that was produced under vloggers' consideration of their viewers' experiences. Similar to vlogger experience, the analysis showed that audience experience could affect vloggers' delivery of engagement factors.

The typical influence of the context of audience experience can be seen when vloggers notice a situation regarding the audience, implement this experience into their video production, and mention it in the video. This then results in engagement factors appearing in their video content. We mainly proved the vloggers' implementation of audience experience by evaluating external resources like other videos and social media. For instance, in a video about problem skin care, Sugg indicates that the reason she has made this video is because so many people have similar skin problems: 'There are so many people across the world who will be watching this, who will be having similar issues to me.' (ZS\_28, 2017. 00:00:48) This indicates that the video production was not only driven by Sugg's experience of skin issues, but also by the context in which viewers experience similar problems. We further found that before this video was published, people had already sent messages to Sugg regarding their skin problems on Twitter (Figure 4.8). We infer that these messages reflect the context in which viewers were experiencing this problem. This contextual factor then influenced Sugg's decision to make the video to show her audience the makeup she uses on problem skin days, and to talk about her skin issues. As we discussed, showing her imperfection may result in a feeling of authenticity from her self-presentation, which can result in the audience's trust and empathy and lead to consumer engagement. Furthermore, viewers indicated the video's usefulness after Sugg posted it and notified her of this on Twitter (Figure 4.9), which strengthened the fact that they had a similar experience as Sugg before the video was created.



Figure 4.8: Examples of messages people sent to Sugg on Twitter regarding their skin problems.



Figure 4.9: Examples of messages people sent to Sugg on Twitter regarding the usefulness of the video.

In Singh's signature videos, like her comedy or chat videos, audience experience can also result in her addition of consumer engagement factors. For example, she asks viewers if they relate to the things she shows in her videos to encourage audience interaction. At the end of a 2016 video, she says: 'Comment below let me know if you can relate.' (LS\_13, 2016. 00:08:40) This may indicate that she has noticed that her audience has similar experiences when she makes a video. In an interview with CBC in 2014, Singh also indicates that when she talks about her experience with her parents, her fans also comment: "My mom says that all the time." (q on cbc, 2014. 00:12:52) The comment section under her other comedy videos also indicates this contextual factor, in which the audience has similar experiences to the ones she presents. For instance, in another comedy video uploaded before 2016 (LS\_12, 2015), Singh describes how people become fans of celebrities. Based on comments retrieved from Hadzy.com, viewers had similar experiences (Figure 4.10).

Comments	Username	Date
THIS IS SO TRUE!!!!!! I TOTALLY RELATE TO THIS OMG ITS SO ACCURATE ITS SCARY		7th Sep 15 22:22:14
i do this all the time...		7th Sep 15 22:23:09
This is what 5sos did to me 🤔		7th Sep 15 22:24:57
This is literally me with the Harry Potter movies and The Walking Dead		7th Sep 15 22:29:34
This is basically the One Direction fandom. We will destroy anyone who says anything bad lol.		7th Sep 15 22:29:10
Me with..... anime fanfic manga and so much more		3rd Nov 15 10:23:36
This is so me I love Taylor swift		3rd Dec 15 17:40:54
Me and creepypastas.. AMEN!		2nd Dec 15 23:47:13

Figure 4.10: Examples of audience comments under Singh's comedy to express how they relate; retrieved from Hadzy.com (LS\_12, 2015).

These comments provide Singh with information about the audience context in which viewers have similar experiences to the ones she presents. This may then condition her constant action of encouraging viewers to comment if they relate; this is interaction encouragement, a form of interaction for consumer engagement.



We also identified the influence of the audience's experience on consumer engagement factors in Middleton's videos when he asks for gaming advice from his audience. For instance, in a Minecraft Gameplay video, he asks about his gameplay: '[I]f I'm doing it wrong then do tell me, and I'll be able to change my ways' (DM\_02, 2014. 00:27:53). This is the encouragement of interaction, and it may be influenced by the context in which viewers have played the same game. The Minecraft Gameplay video in this example is the 65<sup>th</sup> episode of his game series called 'Diamond Dimensions Modded Survival', a Minecraft game mod walkthrough. By examining the comment section of previous episodes, we found that viewers had given him advice in the comments under the 64<sup>th</sup> episode from December 2013<sup>125</sup> before he made the 65<sup>th</sup> episode in January 2014, according to the time retrieved from Hadzy.com (Figure 4.11). This indicates that his audience had experienced the same game or other related resources like game guides. This may drive Middleton to directly ask for his audience's advice again in the 65<sup>th</sup> episode as interaction encouragement for consumer engagement.

Comments	Username	Date
use lava or blaze rods/powder for feul		29th Dec 13 22:54:00
should hav smelted the planks not logs. u get more		29th Dec 13 22:56:35
for smelting use the coal that you get from smelting wood		29th Dec 13 22:58:31
Use lava buckets to smelt		29th Dec 13 23:03:09
You can use blaze rods as fuel!		30th Dec 13 00:01:52
Dan get fortune pick it will help with the coal		30th Dec 13 00:08:07
you need trees to get oxygen. I've used the the galacticraft mod and you need trees to get oxygen with the collector, but for that you need batteries		30th Dec 13 00:14:15
U can make charcoal with wood trunks		30th Dec 13 01:27:49

Figure 4.11: Examples of viewers' comments and advice on Middleton's 64<sup>th</sup> episode of his gameplay before he made his 65<sup>th</sup> episode in January 2014; retrieved from Hadzy.com.

<sup>125</sup>DanTDM. (2013) "I BUILT A ROCKET!" | Diamond Dimensions Modded Survival #64 | Minecraft" (29 December). Available from: [https://www.youtube.com/watch?v=VawUPTt\\_DZl](https://www.youtube.com/watch?v=VawUPTt_DZl)

We found that Dawson's production of engagement factors in his videos can also be affected by the context of audience experience. For instance, he made a video about his eating disorders. The production of this video was under his context of experience. However, we found his experience was not the only contextual factor that affected this content, because Dawson indicates: 'Well, I'm talking about this because I know a lot of you guys out there might be dealing with the same type of thing, and I want you to know that you're not alone' (SD\_42, 2014. 00:01:01). We found that viewers tweeted him regarding their struggles with eating disorders from 2010 to 2014 before he made this video (Figure 4.12). It may have attracted his attention that some of his audience had the same problem as him. around 70 million people worldwide suffered from eating disorders in 2014 (Farrar, 2014), which indicates that besides those who tweeted Dawson, others also have the same problem. Thus, audience experience could also have affected Dawson's production of his video where he self-discloses his struggles; this self-presentation may result in a feeling of authenticity, leading to consumer engagement.

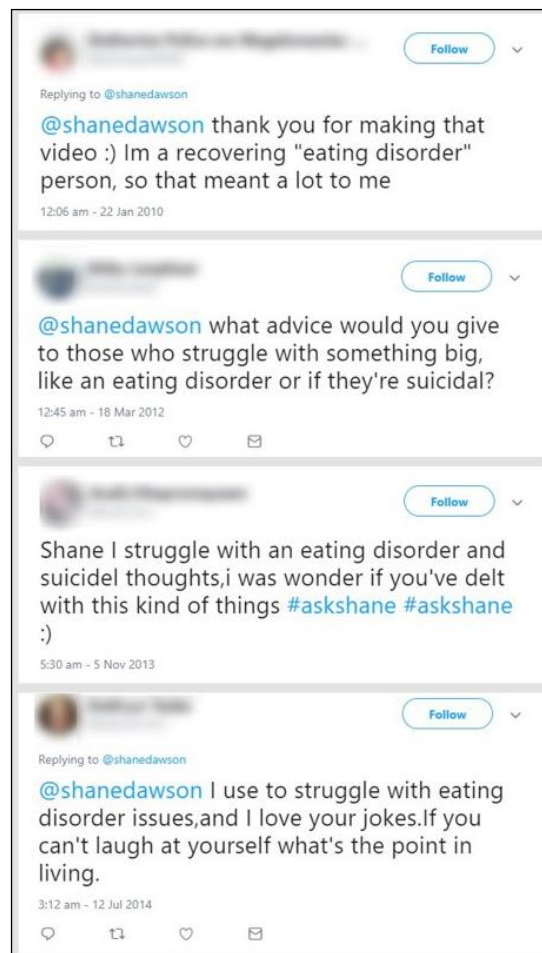


Figure 4.12: Examples of viewers' expressions of struggles with eating disorders on Twitter.

The effect of audience experience on vloggers' engagement factors can also be inferred from vloggers' reactions to their audience's actions. For instance, in a Q&A video, Sugg encounters a question from Twitter: "Do you have any tips on how to get more confident in situations where you have to be social with strangers?" (ZS\_68, 2016. 00:02:19) The user who asked this question may have issues socialising with other people (Figure 4.13). We explored this viewer's other tweets, as shown in Figure 4.14, and found that in one discussion thread she complained about her parents' opinion about her not being social in real life. This suggests that the viewer had issues with socialising as her context of experience, which drove her to ask Sugg her question. Sugg's answer to this question then becomes interaction realisation as a consumer engagement factor.



Figure 4.13: The original question asked by the viewer that Sugg answered in her video.

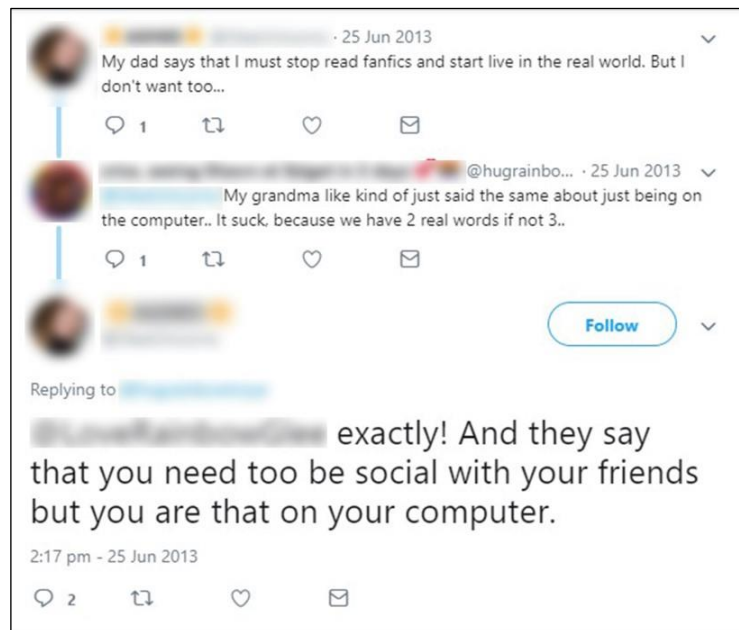


Figure 4.14: Tweets (top and bottom) from the same viewer's discussion regarding her social problems about three years before she asked the question to Sugg.

Similarly, this influence of audience experience is also identifiable in Singh's videos, usually from its effect on her interaction content when viewers ask questions regarding their experience. For instance, in one of her Q&A videos, she gives relationship advice to viewers who asked her related questions via email, such as: "I'm 16 years old and I've never had a boyfriend before, is something wrong with me?" (LS\_48, 2012. 00:02:29) These questions directly reflect people's experience: without these experiences, viewers might not ask the question or might ask a different one, and Singh's answer to the question could be different.

Singh does not answer all the questions she receives when recording this video. She states: '[T]his month I got a whopping 442 questions, so if I didn't answer your question, sorry.' (LS\_48, 2012. 00:00:37) This further suggests that her question answering is selective. The same viewers might ask different questions if they had different experiences, which could affect the chance of the vlogger picking their questions and fulfilling their interaction, thus resulting in their consumer engagement with vlogger.

Middleton reacts to audience's creations relating to him in his videos. When he reached 14 million subscribers, he uploaded a video in which he reacts to fan-made videos as interaction reflection (DM\_43, 2017). The first video he reacts to was made by a viewer congratulating Middleton on his 14 million subscribers (Figure 4.15). In the video, this viewer describes how he has experienced the growth of Middleton's channel over the years. This fan with the YouTube username *Golden Ninja 50* also has his own channel, and posted a video in 2016 showing that he met Middleton at a fan meet-up event.<sup>126</sup> He states that without one of the Middleton's videos he would never have experienced the game Minecraft as much and started his own channel. This short video would not exist if this viewer had never experienced Middleton's videos, and Middleton would in turn not have reacted to it and created reaction video content.

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<sup>126</sup> Golden Ninja 50. (2016) "I Met DanTDM !" (16 November). Available from: <https://www.youtube.com/watch?v=1vaza9WqnlQ>



Figure 4.15: The fan-made video congratulating Middleton for reaching 14 million subscribers.<sup>127</sup>

Similarly, Dawson also reacts to his audience's comments on one of his videos (SD\_19, 2013), such as "You have some seriously girly eyelashes." (00:02:33) and "Wow, Shane, you act like a girl more than I do." (00:02:49) Viewers' different experiences may drive them to leave different comments under Dawson's video. Then, when he reacts to specific comments, it results in the content of interaction reflection as a consumer engagement factor.

Finally, vloggers' crisis management to prevent engagement loss could also be driven by the audience context in which their experiences have been affected. For example, in a video uploaded on 30 January 2014, Singh explains that she is too tired to make a video and promises that the next video will be a better one (LS\_57, 2014). Before this video was uploaded, viewers on Twitter asked about the new video upload date, as shown in Figure 4.16. This could have given her the signal that her audience was already waiting for the video, and that their experience might be affected if she was off schedule.

<sup>127</sup> Golden Ninja 50. (2017) "DAN TDM HITS 14,000,000 SUBS // LIVE REACTION!" (30 January). Available from: <https://www.youtube.com/watch?v=5MHIFM7-uyU>

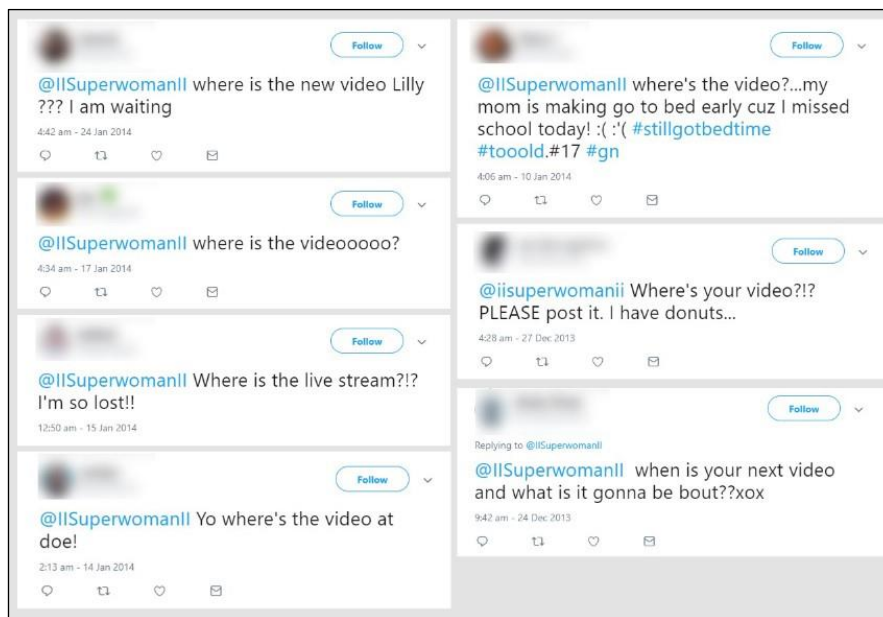


Figure 4.16: Examples of Singh's audience asking for video uploads.

Similarly, Middleton uploaded an Update video on 5 February 2015 regarding his video delay (DM\_32, 2015). This may also have been conditioned by the situation in which viewers were constantly asking him for another video before this one was uploaded, as shown in Figure 4.17. Audience's messages may have notified Middleton that his audience experience would be affected if he did not upload a video on time.

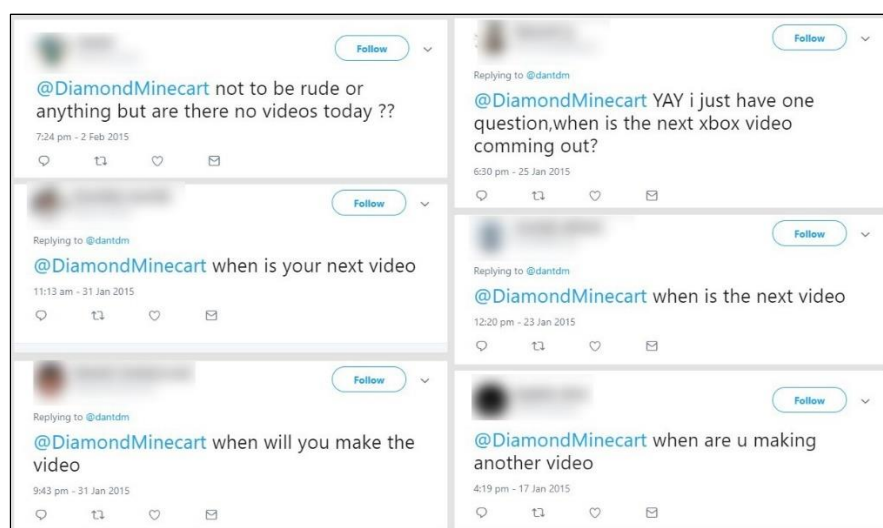


Figure 4.17: Examples of Middleton's audience asking for video uploads.

A similar situation also applies to Sugg when she explains at the beginning of a Haul video that she has not made videos for a while because of editing problems (ZS\_10, 2012). Before the video was uploaded on 26 January 2012, viewers had tweeted her asking for new videos (Figure 4.18), which indicates that audience experience might have been affected when there were no new videos on her channel.

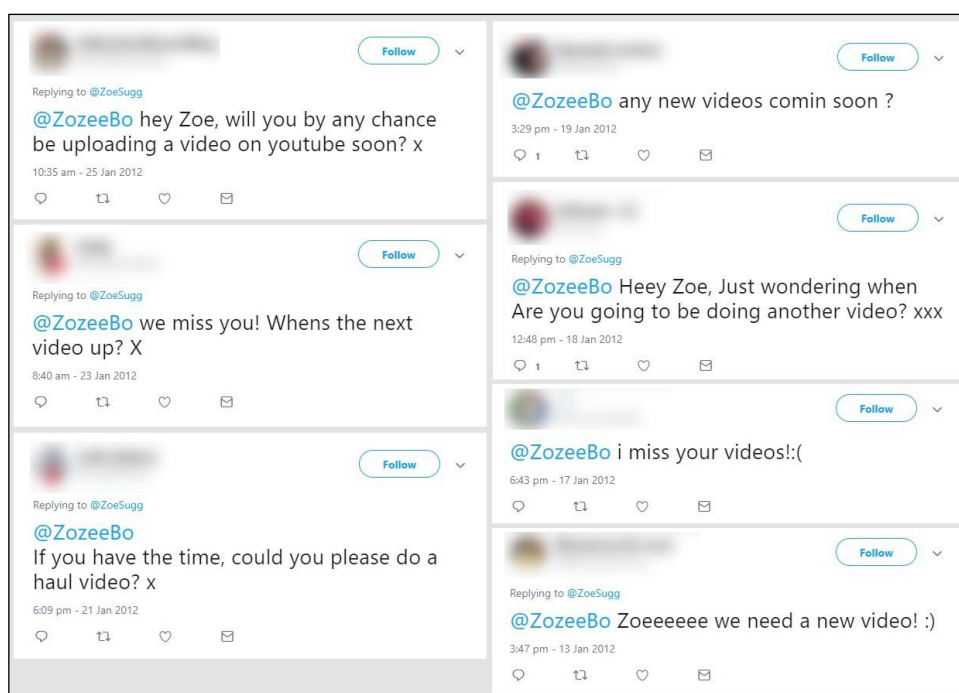


Figure 4.18: Examples of Sugg's audience asking for video uploads.

Dawson's viewers have also sent him tweets asking him about his daily and other video updates, which may have conditioned him to explain this matter in one of his Update videos uploaded on 10 May 2012, in which he indicates that some issues have affected his uploading schedule (SD\_54, 2012) (Figure 4.19). The tweets could have given him signals that the viewers' experience might be affected if they did not see new videos for a while.



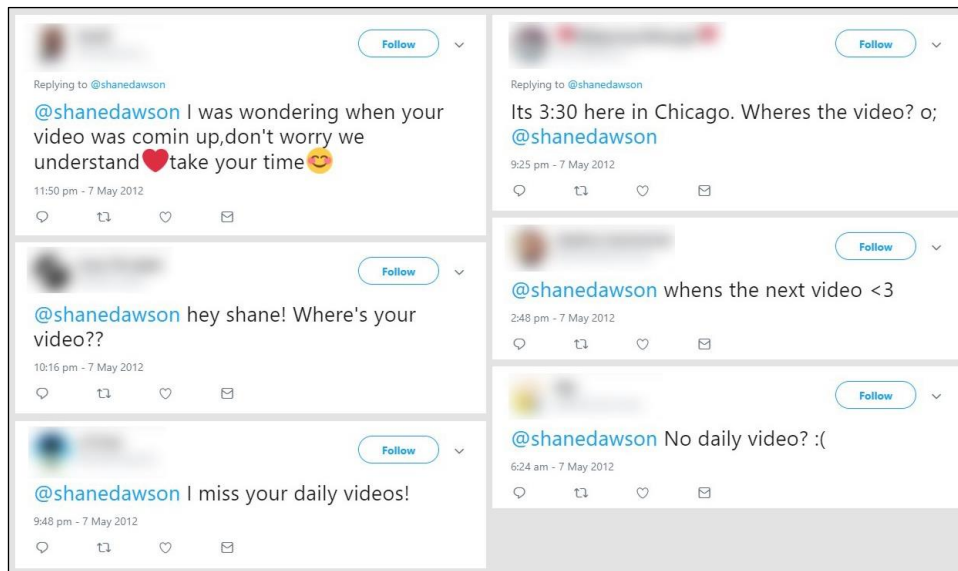


Figure 4.19: Examples of Dawson's audience asking for video uploads.

Sugg has also indicated that even if she only receives one negative comment on a video, 'and then all day, that's the only comment that you can think of, just printed in your mind' (The Creators, 2015. 00:22:57). This indicates that she cares about the audience's experience of her video. Other vloggers may feel the same given the above update videos in which they explain issues.

Overall, we have identified the effect of audience experiences, which is part of the audience context, on our vloggers' production of engagement factors in video content.

#### 4.4.2.2 Audience Interests

*Audience interests* refers to the context in which viewers are interested in specific video content. We propose that the addition of consumer engagement factors in vlog content can also be conditioned by audience interests.

The effect of this contextual factor was directly inferred from the production of rewards and interaction realisation content that vloggers made by creating videos that their audience requested or particularly liked. For instance, in her Personal Item Showcase video in 2014,

Sugg says: 'Hello, everyone, today I am going to do a very requested video that I have done twice before' (ZS\_19, 2014. 00:00:01). This indicates that Sugg is making the video because viewers are interested in the content. This is further evidenced by her audience's comments on her previous videos. Before the 2014 video, she made a similar video in 2012 (ZS\_18, 2012) but did not do so in 2013. Her viewers noticed this, so in 2013 they commented under the 2012 video to request that she do another similar video (Figure 4.20). Furthermore, when we searched for 'what's in my bag' on Sugg's Twitter, we found that in 2013 her audience directly tweeted her to request the video (Figure 4.21). Sugg noticed her audience was interested in this video, so she created the one in 2014 to fulfil audience requests as interaction realisation for consumer engagement.

Comments	Username	Date
 updated version!		10th May 13 20:34:40
 Can you please do an update for spring? :)		26th May 13 22:29:45
 pls can u do another 1 updated xoxo		27th May 13 15:01:01
 Zoe please do a summer edition !		9th Jul 13 14:37:25
 Do a what's in my bag summer edition		12th Jul 13 16:28:57
 Please please please do an updated one x		6th Dec 13 20:41:52
 Can you do one this year'!!		7th Dec 13 10:28:30
 Do a updated one xx		7th Dec 13 21:19:38

Figure 4.20: Examples of Sugg's viewers' requests under the 2012 video in the year 2013; retrieved from Hadzy.com (ZS\_18, 2012).

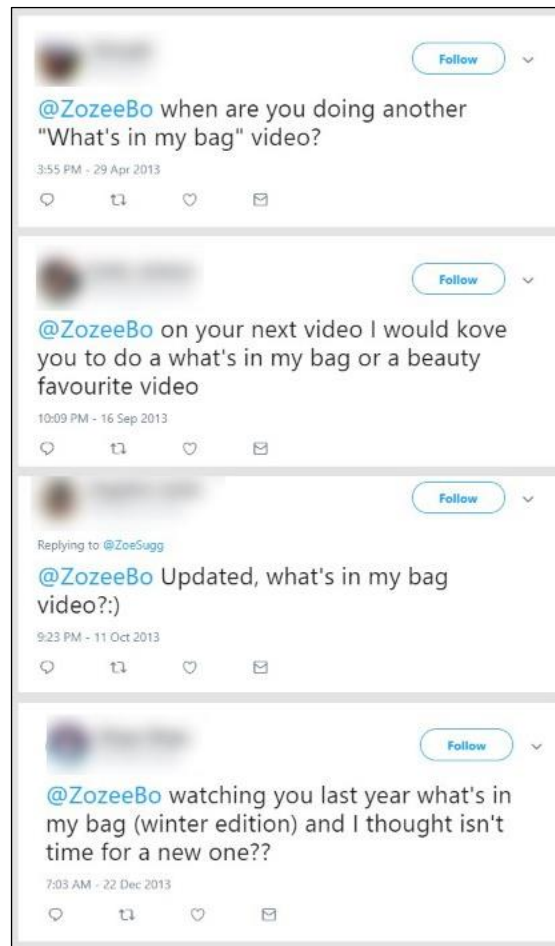


Figure 4.21: Examples of Sugg's viewers' tweets to Sugg in 2013 after the 2012 video.

Similar situations can also be seen in Middleton's gameplay videos when he plays games the audience likes. For instance, at the beginning of a Minecraft horror map gameplay from 2017, he says: 'So last week we played a Minecraft horror map which you guys seem to absolutely love, so, we are back' (DM\_05, 2017. 00:00:14). His indication suggests that the current video is being made in the situation of the audience's interest in his similar video. Under a previous similar video on 27 December 2016,<sup>128</sup> his viewers constantly asked him to do more videos like it before the 2017 video was uploaded (Figure 4.22). Middleton noticed these messages and then made a similar video to meet his audience's needs. We also consider this content to be a reward for his audience liking his video.

<sup>128</sup> DanTDM. (2016) "KILLER MINECRAFT CLOWN!!!" (27 December). Available from: <https://www.youtube.com/watch?v=e8HtRELzdKE>

Comments	Username	Date
MORE HORROR MAPS		27th Dec 16 18:10:50
Can do more horror maps pls.		27th Dec 16 18:11:29
Y do u do horror map :(		27th Dec 16 18:14:10
more horror maps :D		27th Dec 16 18:17:43
more horror games		27th Dec 16 18:23:36
do a horror map again please..		28th Dec 16 04:53:42
more horror maps more more!.....please :)		28th Dec 16 05:54:19
please do more itsvsooo funny		28th Dec 16 05:51:30

Figure 4.22: Examples of viewers' requests for more similar gameplays on one of Middleton's previous gameplay videos from 27 December 2016; retrieved from Hadzy.com.

Singh also creates videos requested by viewers. For instance, at the beginning of a video where she reviews the 2015 Grammy Awards, she indicates that she was not going to do this because she had already live-tweeted it, 'but so many of you requested me to do it, so I guess I'm gonna do it.' (LS\_38, 2015. 00:00:08) This shows that this video was made because of audience requests, which we also found on Twitter as shown in Figure 4.23. These requests reflect that her viewers were in a situation in which they were interested in watching the video. It conditioned Singh's production of the video and resulted in interaction realisation as an engagement factor to engage those viewers who were interested in the Grammy's.



Figure 4.23: Examples of viewers requesting the 2015 Grammy Awards review video.

Dawson has also made videos based on his audience's interests. For instance, in a Personal Story video, Dawson talks about his relationship with his father. In this video, he says: 'So, that is the most common question I get on my videos, on my Twitter, you know, "What's your relationship with your dad like?"' (SD\_43, 2015. 00:00:46) A search of tweets from before the video was made in 2015 shows questions from his audience on Twitter about this topic. As shown in Figure 4.24, it is a long-standing curiosity his audience has had since 2009. These messages reflect Dawson's audience's interest in his father-son relationship. It drives him to make videos and results in not only interaction realisation, but also his self-presentation by disclosing his past stories to his audience. On the other hand, if viewers did not have this interest, the video might not have been made to deliver engagement factors.

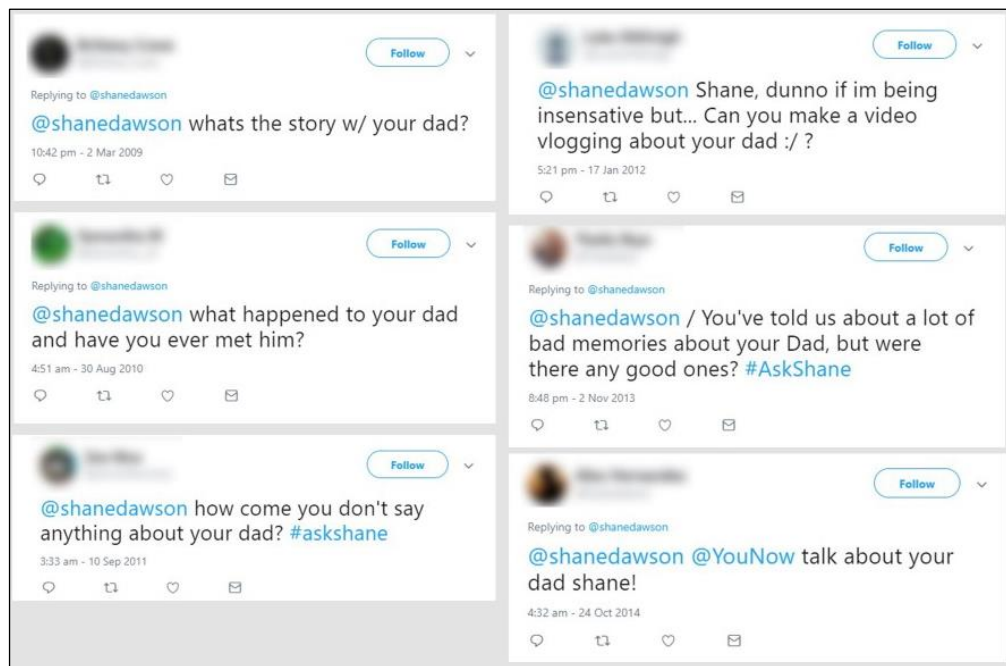


Figure 4.24: Examples of viewers' questions regarding Dawson's dad from 2009 to 2014 (left column to right column).

In addition to vloggers directly mentioning that content production is affected by audience interests, we also identified the effect of audience interest from the audience's actions towards vloggers. An example is when viewers ask questions to the four vloggers in all of their Q&A videos, such as questions regarding Sugg's relationship with her boyfriend (ZS\_69, 2017. 00:01:56), Middleton's favourite colour of the alphabet (DM\_29, 2016. 00:04:08), Dawson's habit of keeping clothing with holes in it (SD\_48, 2014. 00:01:29), and Singh's upcoming video series (LS\_53, 2017.00:25:13). Without audience interest, these questions might not be asked, and the interaction realisation might not be able to engage the audience.

Finally, vloggers' subscriber count or channel updates also reflect the audience's interest in their channel and drive the creation of engagement factors. For instance, because they have reached subscriber milestones, all vloggers have made celebration videos to thank their viewers for their contribution as interaction reflection. Examples are Middleton's 5 million subscribers talk (DM\_41, 2015), Sugg's 1 million subscriber video montage (ZS\_74, 2013),

Singh's 1-million subscribers chat video (LS\_65. 2013), and Dawson's 1 million subscriber celebration video.<sup>129</sup>

All in all, audience interest is another contextual factor that can affect vloggers' production of engagement factors. However, all videos on the vloggers' channels could also be based on viewers' interests, and they could be made by taking into account these interests. We consider that the audience interest is more critical when vloggers have accessed the information and make the video to target that interest directly. Thus, viewers who are particularly interested in the content can be directly and accurately engaged by vloggers to maximise the engagement effect. Therefore, audience context can affect the production of consumer engagement factors in the four vloggers' content through the contextual factor of audience interests.

#### **4.4.2.3 Audience Consumption Context**

Although we mainly focus on viewers' contextual factors that relate to the production of vlogs, we also found a potential effect of the context during audiences' vlog consumption on the engagement factors delivered to them.

An example of the effect of the audience consumption context relates to the feeling of authenticity. For instance, we have already indicated that the four vloggers have posted videos about their struggles, such as Sugg's social anxiety, Singh's grandfather's death, Dawson's loss of a friend, and the death of Middleton's dog (Section 3.4.2.2). We found that viewers commented under these videos and shared similar experiences. We view this phenomenon as a sign of empathy. The outcome of empathy may be affected by viewers' consumption context, which is their situation when they are watching the videos, and specifically in this case, the situation of viewers' experiences. If the viewers have not had

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<sup>129</sup> Shane Dawson TV. (2009) "1,000,000 Subscribers. My Thank You Vid." (15 December). Available from: [https://www.youtube.com/watch?v=jRQO\\_zpRW98](https://www.youtube.com/watch?v=jRQO_zpRW98)

similar experiences, they might not comment to support vloggers and create the action of engagement. Similarly, for example, the providing of information could be more effective for viewers who are seeking information when watching the video. Furthermore, whether viewers perceive vloggers' expertise in their video may depend on whether they have experienced the things the vloggers are showing. This further indicates that the effect of engagement factors in vlog content may depend on the audience's own context when receiving those factors.

We also consider that the viewing context may affect audience engagement with vloggers even if empathy has been triggered. The situation in which they view the video may decide whether they will send supportive messages to vloggers. For instance, according to Vivek, Beatty and Hazod (2018), consumers might not feel psychologically safe enough to share their experience to vloggers or other viewers, or they might not have the intention of obtaining positive identifications from other people (Van Doorn et al., 2010). They might also write comments because co-viewers (Bickham and Rich, 2006) have asked them to do it, or because they have more time than other viewers (Van Doorn et al., 2010). Similarly, when vloggers make an audience-requested video, the same audience may no longer be interested in the content. The effect of viewing context on the efficiency of engagement factors could be paid more attention in the future.

On the other hand, the identification of vloggers' access to audience interests and experience as contextual factors for their video production also demonstrates the effect of audience viewing context on the production of consumer engagement factors. We suggest that the consumption context can be converted into the audience context that relates to vlog production. For instance, Middleton may have found viewers who experienced the game he was playing based on the comments under previous videos, and asked for advice as interaction encouragement in later videos (Section 4.4.2.1). Viewers might not have written comments if they had not had that experience when they were watching the videos. This also applies to audience interests during the video viewing. For instance, all vloggers have



produced videos based on their audience's likes or requests. Viewers who have watched previous videos may have some interests that drive them to like the video or request more videos. This converts their context of consumption to the context of vlog production, and results in the vloggers making more videos as interaction realisation or rewards for consumer engagement. Since we found an effect of audience experiences and interests on vloggers' consumer engagement factors, this further indicates that the viewing context may not only affect the audience's engagement actions during the viewing, but may also influence vloggers' access to viewers' contextual information for their vlog production.

Overall, by considering that audience context is mainly related to the factors involved in vlogging, we propose that audience context can affect the production of consumer engagement factors in vlog content through the contextual factors of audience experiences and interests.

### **Audience Context and Consumer Engagement**

The identification of audience context and its effect on vloggers' production of consumer engagement factors is in line with previous researchers' discussions about the importance of customer context for customer engagement. For instance, Van Doorn et al. (2010) state that customer experience with the brand can affect engagement, which is similar to how audience experiences with vloggers drives vloggers' reflection of viewers' interaction and creations, such as in Middleton's and Dawson's videos in which they react to viewers' comments and videos. Vivek, Beatty and Hazod (2018) state the psychological safety that affects consumers' engagement with the brand. This could be seen as audience consumption context. Psychological safety may lead viewers to actively express their experience to vloggers. This allows vloggers to know their audience's situation regarding experience and to make videos about these issues. We can especially see this in Sugg's and Dawson's videos regarding problem skin and eating disorders, Singh noticing that her audience relates to the things she shows in her comedy, and Middleton asking for gaming advice due to his audience's experience.

For the contextual factors of audience interests, based on Van Doorn et al.'s (2010) suggestion, the willing of getting positive identifications from other people may lead viewers to actively participate in engagement events. This can provide vloggers access to the contextual factor of audience interests. For instance, viewers actively post messages under video or social media to suggest video content or actively react to vloggers' requests for new video ideas, which reflects their context of interest and notifies the vloggers to fulfil the request. Vivek, Beatty and Hazod (2018) note that consumers' experience-seeking that includes customers' searching for information. This is similar to the context of audience interests that drive viewers to ask vloggers questions or request more video. Furthermore, Positive experience and satisfaction customers have with the brand can also influence their engagement behaviours (Van Doorn et al., 2010). Audience who have had a delightful experience with vloggers may also continue to share their experience or their interests with vloggers, which can increase vloggers' access to the context of audience experience and interests.

Like vlogger context, we consider that the explicit relationship between audience context and consumer engagement that we described in previous sections may be different than the one between customer context and firms' customer engagement, as the implementation of consumer engagement factors is specific for vloggers. However, as we see viewers as consumers and vloggers as product providers, the similarities between audience context and firms' customer context further indicates the critical impact of audience context on vloggers achieving consumer engagement. This also indicates the application of customer context for customer engagement to audience context for vlog consumer engagement.

In summary, consistent with our hypothesis, both vlogger context and audience context were identified as conditioning the production of consumer engagement factors in vlog content. We consider these contexts to be personal context.

### 4.4.3 Environment Context

*Environment context* contains the factors that relate to vloggers' and viewers' surroundings that can affect the production of engagement factors. We found that the environment primarily relates to the *social* and *physical environments*. Both environments can alter vloggers' production of engagement factors in their content. The following sections discuss the identification of these two contexts and how they can condition consumer engagement factors.

#### 4.4.3.1 Social Environment

*Social environment* refers to the social activities around vloggers and audience. We found that contextual factors in the social environment are mainly prerequisites of specific video production and allow other contexts, especially personal contextual factors, to affect the engagement factors delivered by vloggers. The social environment context can either shape the personal contextual factors within the environment or provide access to existing contextual factors to affect consumer engagement. We argue that without the environmental context as a prerequisite, other contextual factors may not be able to affect engagement factors. We found that the engagement factors in the video content from all four vloggers were affected by three primary contextual factors of the social environment: *social events*, *field of vlogging*, and *field of production*.

#### Social Events

*Social events* typically refer to public or popular events. We inferred that social events can directly affect the creation of engagement factors in vlog content. Furthermore, these events can drive the unique video production first and then allow other contextual factors to affect engagement factors by shaping the contextual factors within the environment or providing them access to effect the engagement factors. The findings overall indicate the importance of social events in affecting consumer engagement factors in vlogs.

We mainly identified the direct effect of social events when they influenced vloggers' delivery of event information, which as we discussed constitutes information providing as a consumer engagement factor. For example, before the fundraising campaign Red Nose Day, Sugg made a DIY video at the beginning of which she introduces some basic information about Red Nose Day. At the end, she encourages viewers to donate to the charity: '[M]ake sure you're doing everything you can for Red Nose Day and fundraising and spreading the word, so that we can raise as much money as possible.' (ZS\_40, 2017.00:12:18) Under her video, she also provides different links regarding the event. The context of the special event drove Sugg to directly provide related information to her audience.

Middleton has produced similar content based on social events. For instance, he posted a Promotion video about him going to the gaming festival and encouraging his viewers to meet him there (DM\_45, 2014). In the video, he provides information about the event, such as the time and venue. However, without the context of gaming events, Middleton would not provide related information to his audience and engage them through information providing. He might also provide other information if the event was different.

Singh made a Promotion video regarding her book tour, mainly showing the tour's dates and locations (LS\_72, 2017). The whole video serves to provide information, conditioned by the social event. Without the context of her book tour, the whole video would not have been made, and this content that relates to information providing would not have been delivered to her audience as a consumer engagement factor.

In his Promotion video about his movie release, Dawson indicates: 'I was originally going to wait until VidCon<sup>130</sup> which is this weekend, which is tomorrow' (SD\_70, 2014.00:00:36). Then he provides information about the movie that will be shown at the event, including its title, poster, and plot. This indicates that the context of the approaching VidCon event drove

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<sup>130</sup> Vidcon is a yearly online video conference. Homepage: <http://vidcon.com/>

Dawson to produce this video to give his viewers some teasers of his new movie; this relates to information providing for consumer engagement.

Moreover, social events can also directly drive vloggers to add focused topics as an engagement factor, especially for Sugg, Singh, and Middleton. For example, these three vloggers have made special video series for Christmas on their main channels (Figure 4.25). Sugg's is titled '24 Days with Zoella' and contains Christmas-themed videos. Singh produced the '12 Collabs of Christmas', in which she made 12 videos with other vloggers and celebrities. On his channel, Middleton created a series titled 'Dr Trayaurus' Christmas Countdown', a Minecraft game series in which he plays the game with Christmas themes, accompanied by the NPC 'Dr. Trayaurus'. These video series are identifiable on these vloggers' channels during the data collection. All these videos were made under the context of Christmas and consistently use the word 'Christmas' in their video openings or titles. These can be seen as *focused topics* to attract viewers who are specifically interested in holiday-themed content for consumer engagement.

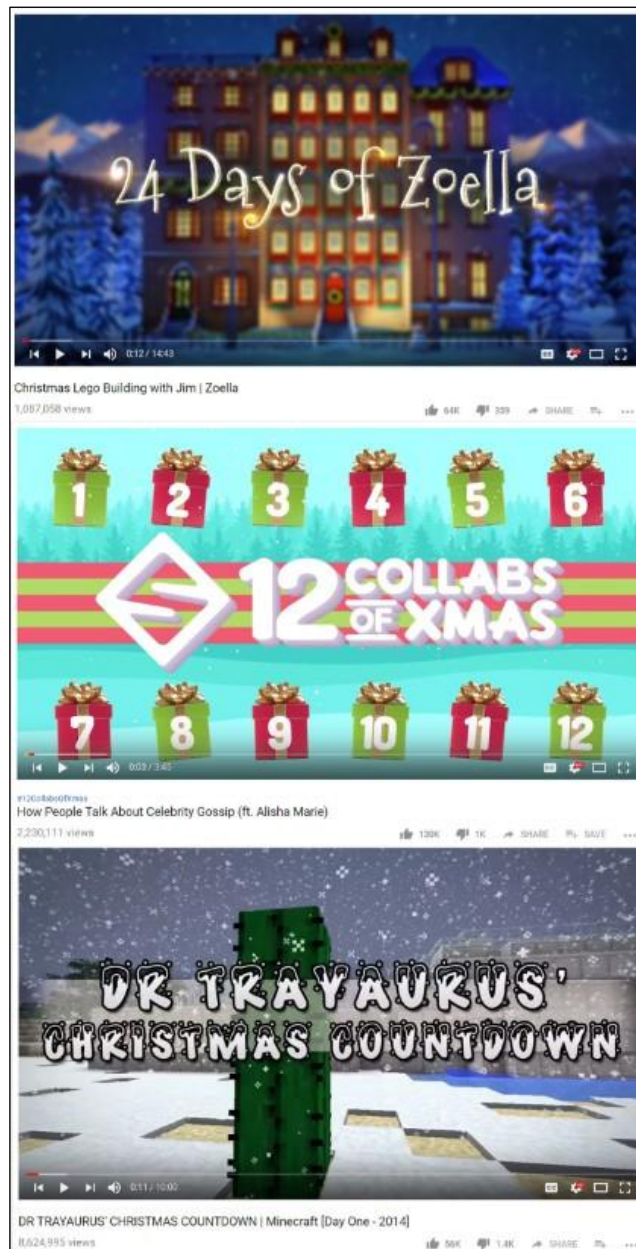


Figure 4.25: Christmas special video intro from Sugg (top),<sup>131</sup> Singh (middle),<sup>132</sup> and Middleton (bottom).<sup>133</sup>

<sup>131</sup> Zoella. (2016) "Christmas Lego Building with Jim | Zoella" (13 December). Available from: <https://www.youtube.com/watch?v=ZpNZOo5ZYP>

<sup>132</sup> ISuperwomanII. (2017) "How People Talk About Celebrity Gossip (ft. Alisha Marie)" (4 December). Available from: [https://www.youtube.com/watch?v=Gw-Mm-hS\\_UY](https://www.youtube.com/watch?v=Gw-Mm-hS_UY)

<sup>133</sup> DanTDM. (2014) "DR TRAYAURUS' CHRISTMAS COUNTDOWN | Minecraft [Day One - 2014]" (20 December). Available from: <https://www.youtube.com/watch?v=f0ZdUmtYWhI>

The above discussion indicates the direct influence of social events on engagement factors in vlog content. However, based on our analysis, we infer that among the four vloggers there is a shared pattern that social event factors can mainly influence the production of particular video content as a prerequisite for other contextual factors to affect the engagement factors. For instance, Sugg uploaded an Easter DIY video (ZS\_39, 2016) in which she introduces the viewers to some Easter baking ideas. We consider this video to contain different consumer engagement factors – for example, the audience's perception of her expertise and the information providing regarding baking ideas. The creation of the video could have been affected by Sugg's baking skills and knowledge as a contextual factor related to vlogger expertise. However, Easter as the social environment was the main driver of the video production. If it was a different holiday, the expertise involved and the information provided by Sugg would be different. For instance, she also does Christmas baking<sup>134</sup> on her channel, which involves different skills and different information.

In a video filmed in early 2013, Dawson answers several pre-set questions about his experiences in 2012 (SD\_47, 2013). The questions were set based on the context of New Year's. When Dawson answers the questions, the context of his vlogger experience affected the content delivered to his audience. For instance, in response to the question "What's the best thing you bought in 2012?" (00:00:19), he shows his dog on the screen to indicate that it is the best thing he bought, but that he in fact adopted the dog instead of buying it. This is self-presentation by disclosing his surroundings and experience as a consumer engagement factor. However, we infer that the question answering was driven by the context of New Year's first. Without this event, Dawson may not have chosen these questions to answer, although he might still have experienced the things he describes. As the social event contextual factor, New Year's plays the main role in driving Dawson's self-presentation regarding his experience.

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<sup>134</sup> Zoella. (2016) "Quick & Easy Festive Treats | Zoella" (4 December). Available from: <https://www.youtube.com/watch?v=EvKvbA2RI28>

At the beginning of 2017, Singh uploaded her Year Conclusion video for 2016 (LS\_46, 2017). Before the video, Singh encouraged her audience to join the creation of the video on Facebook. As shown in Figure 4.26, her Facebook post asks viewers to film videos and talk about her accomplishments in 2016 based on a list. Thus, the finished video is a co-creation by Singh and her audience as interaction realisation for consumer engagement. In the video, she uses different clips from her audience and puts them together with her own clips to create a montage (Figure 4.27). The key contextual factor that drives Singh's production of the co-creation video is the New Year 2017. Singh also includes related footage of her experiences during the past year in the video as self-presentation, which is conditioned by her context of vlogger experience. In addition, she expresses her thankfulness to her audience at the end of the video, which could be affected by the context of audience interests and experience that result in their support of her channel. Overall, it was the New Year as a social event that drove the production of the main video. Without it, even though she had the context of experience, she might not have shown these experiences in the video.



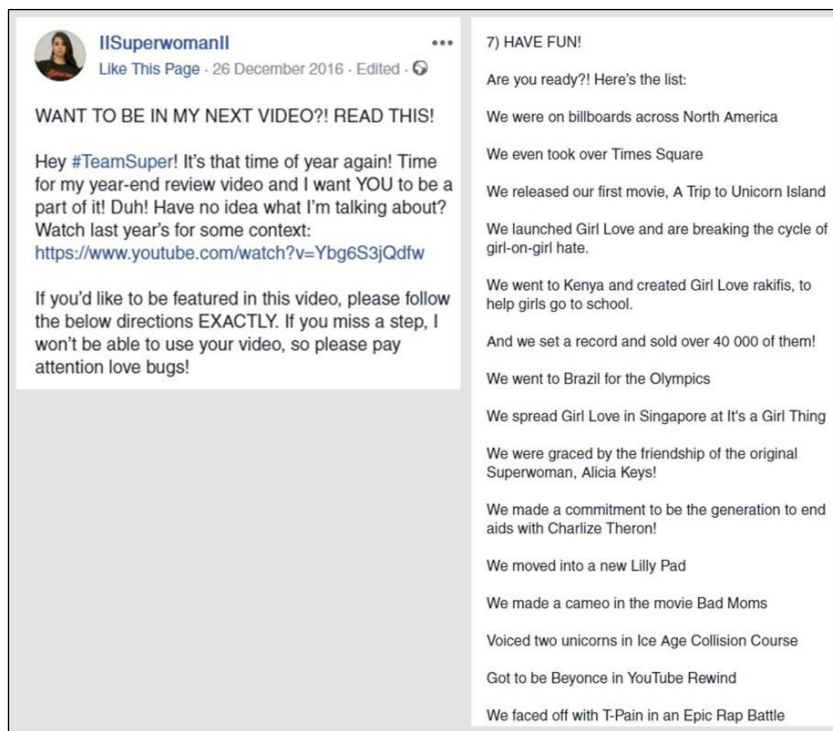


Figure 4.26: Singh's request for the co-creation video for the New Year (left) and the list she asked viewers to record (right) on Facebook.



Figure 4.27: A viewer who recorded a clip on the bottom right saying: 'We even took over Time Square', which matches the main footage Singh is showing (LS\_46, 2017. 00:02:05).

One of Middleton's Documentary is about he attended the gaming event (DM\_35, 2013). This video is his self-presentation of his experience as a consumer engagement factor. For example, he shows footage of the event venue and his apartment. Middleton's' action of showing his activities and surroundings is influenced by his vlogger experience context at events and locations. However, the primary driver of the video production is the environment context of the gaming event. Without the event, his experience at the event would not affect the production of the self-presentation in his video, because Middleton would not go to the specific location, experience the event, and show it to the audience.

In contrast to Singh's, Dawson's, and Sugg's examples, in Middleton's video the vlogger experience context regarding the event would not exist if the event did not exist first. In the other cases, Dawson's and Singh's experiences were formed before the New Year and Sugg's baking skills might already have been formed, and the event drove the video production to allow these vlogger contexts to affect engagement factors in their video content. However, the other three vloggers also have similar content to Middleton's, such as Singh's Documentary video during her book release event (LS\_63, 2017), Dawson's Documentary during his book tour (SD\_65, 2016), and Sugg's Halloween activities on her second channel.<sup>135</sup> These social events may have first shaped the vloggers' experience within the environment and then allowed the vlogger experience context to affect the content shown as their self-presentation.

#### Adverse Social Events

We also found that social events can have a negative impact on vloggers – specifically, events that affect their public profiles. As we found in Chapter 3, the four vloggers have expressed their apologies or explained issues that generated negative discussions about them. This is crisis management driven by social events regarding people's discussions and public attention. For instance, in a video, Singh justifies her attitude towards her parents

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<sup>135</sup> Zoella. (2016) "ANNUAL HALLOWEEN FARM FUN" (22 October). Available from: [https://www.youtube.com/watch?v=I\\_Pfh19zRUM](https://www.youtube.com/watch?v=I_Pfh19zRUM)

(LS\_09, 2012). After publishing this video, she might still constantly have received messages accusing her of being disrespectful. This created a social event in which viewers discussed her negatively and raised the problem of her social profile. We infer that this event has affected her own experience with the problem and led her to use crisis management to address the issue in a Facebook post in 2017 (IISuperwomanII, 2017) (Figure 4.28). Similarly, Middleton made a video to explain his overpriced tickets (DM\_34, 2017). As shown in Figure 4.29, people in the comment section of his tour announcement video<sup>136</sup> indicated that the ticket price was too high, which formed a negative social event context against him. We infer his experience within this adverse event has driven him to make his video to address the problem. In his apology video for his offensive content (Shane, 2014), Dawson indicated that he was always receiving messages accusing him of being racist, as shown in Figure 4.30. This also formed negative social events that affected his profile. Similarly, Sugg's video explanation of the pricing problem regarding her products (MoreZoella, 2017) was also driven by viewers' complaints (Figure 4.31). We consider all this content to be driven by the formation of adverse social events against their profile, which have affected their experience of the events by receiving negative comments or messages, and then have driven them to use crisis management to retain their consumer engagement.

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<sup>136</sup> DanTDM. (2017) "DANTDM USA TOUR ANNOUNCEMENT!!!" (14 February). Available from: <https://www.youtube.com/watch?v=4Q8y5gxEcF8>

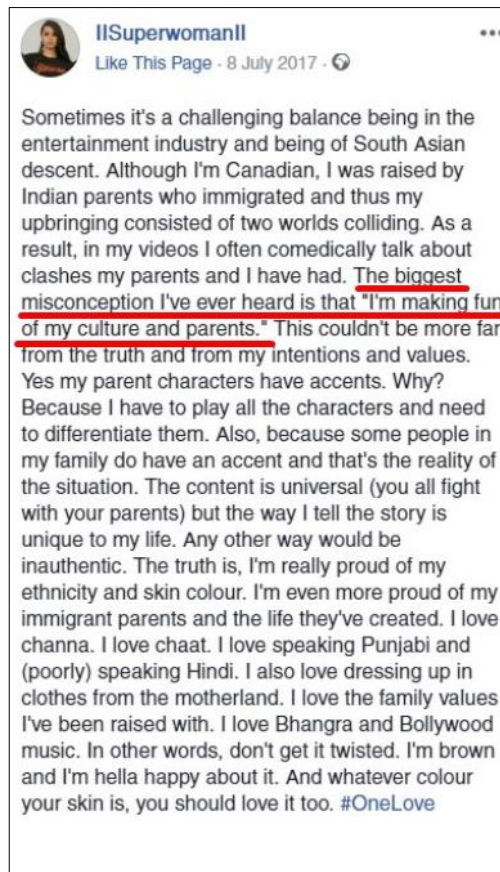


Figure 4.28: Singh publicly addresses people's misconceptions of her performance regarding her parents and culture on Facebook.


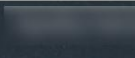



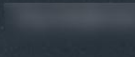




Comments	Username	Date
 I'm sad :( Tickets were too expensive, and the tour was 30min away from us.		16th Feb 17 00:07:48
 The tickets are so expensive I want to go. P.s. I was going to the Boston, ma		16th Feb 17 12:52:45
 shame on you! my autistic nine year old watches you all the time. I am on a fixed income because of all the expenses of a special needs child. He was so excited you we're going to be an hour away from our home. when I went to buy tickets this morning and saw the cost, I had to break his heart when he got home from school. you should think of your fans that don't have the money to pay so much for tickets.		17th Feb 17 05:29:38
 so expensive!!!!!! 504 dollars?!?!? no way! i live in new your and all my dreams are ruined!		18th Feb 17 02:31:11
 Tickets r so expensive D:		18th Feb 17 18:54:16

Figure 4.29: Examples of viewers' complaints about Middleton's expensive ticket under the tour announcement video retrieved from Hadzy.com.

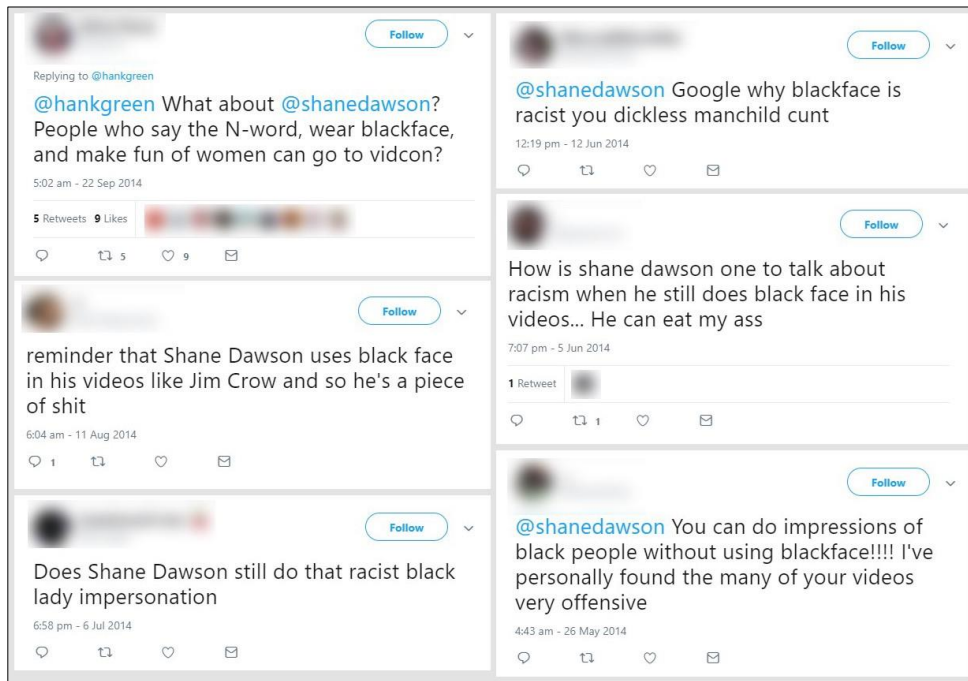


Figure 4.30: Examples of people's opinions on Dawson's offensive videos.

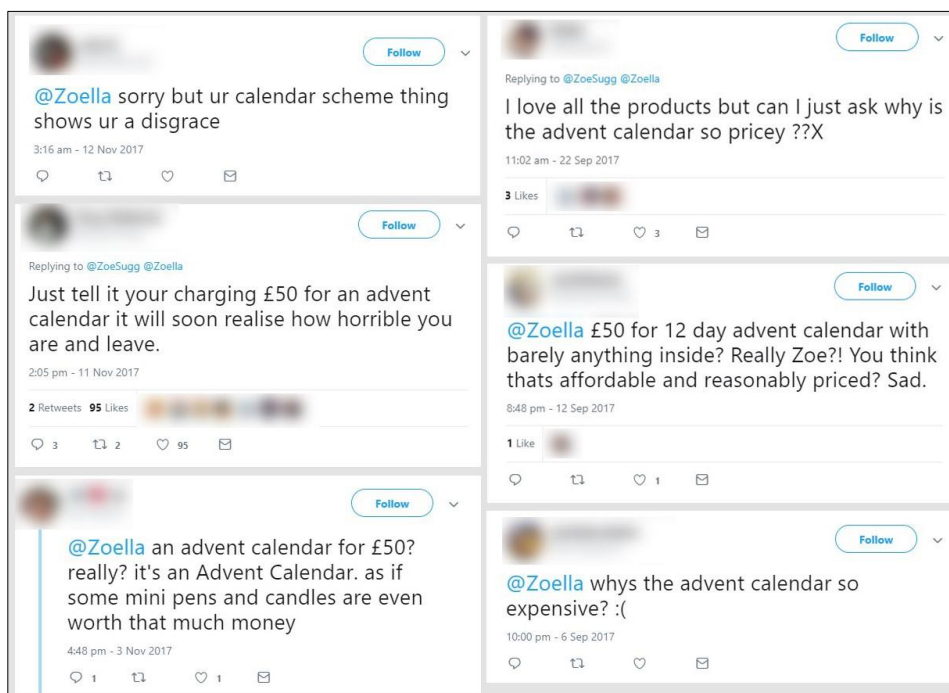


Figure 4.31: Examples of messages people sent to Sugg on Twitter regarding the overpricing of her advent calendar.

Overall, the results suggest that social events are a critical contextual factor that can affect the four vloggers' delivery of consumer engagement factors in their videos. Thus, environmental context can affect the making of engagement factors in our vloggers' content through social events as a social environment contextual factor.

### **Field of Vlogging**

*Field of vlogging* refers to the situation of the vlogging field in which things happen that attract the vlogger's or the audience's attention, especially when some popular content is popular at that moment. We found that trending videos in vlog production comprise the main part of this contextual factor that can influence vloggers to create particular video formats and provide opportunities for other personal contextual factors to influence the production of engagement factors.

For instance, Sugg made some entertainment videos because other creators on YouTube were making similar videos, such as her 2012 video with her brother called 'My Brother Does My Make-up' (ZS\_51, 2012) (Figure 4.32). The whole video was made based on viewers' request as the engagement factor of interaction realisation, as Sugg mentions: 'Somebody suggested that we do the "your brother does your makeup."' (00:00:13) However, we inferred that audience suggestions were caused by the trending of this video format on YouTube, because Sugg mentions: 'I think it's technically people do this where their boyfriend does that makeup' (00:00:19). This indicates that people had already done the video on YouTube. We found that the 'who does whose makeup' has been a popular challenge since 2010 (Teh Brawler, 2012), when a vlogger named *juicytuesday* showed her boyfriend doing her makeup in a video, but only her boyfriend's hands (Figure 4.33). At the end of 2010, another vlogger named *Beauty with Andrea* made a similar video but involved her boyfriend entirely in the video (Figure 4.33). The video type became popular afterwards and created a trend in the field of vlogging that still exists today (Figure 4.34).



We infer that this trend affected the context of audience interests and drove them to request the video from Sugg. Sugg making the video resulted in interaction realisation, and her disclosing of her look with less makeup that may create a feeling of authenticity from self-presentation. Because of the making of this video, other personal contextual factors also got access to affect engagement factors in the video. For instance, involving her brother could be disclosing people in Sugg's surroundings. Although the context of social relationship with her brother is always there, the influence of this social relationship on the content would not have been triggered if she had not made this trending video. Therefore, we consider that the field of vlogging is a primary contextual factor that conditions the addition of engagement factors in Sugg's video.

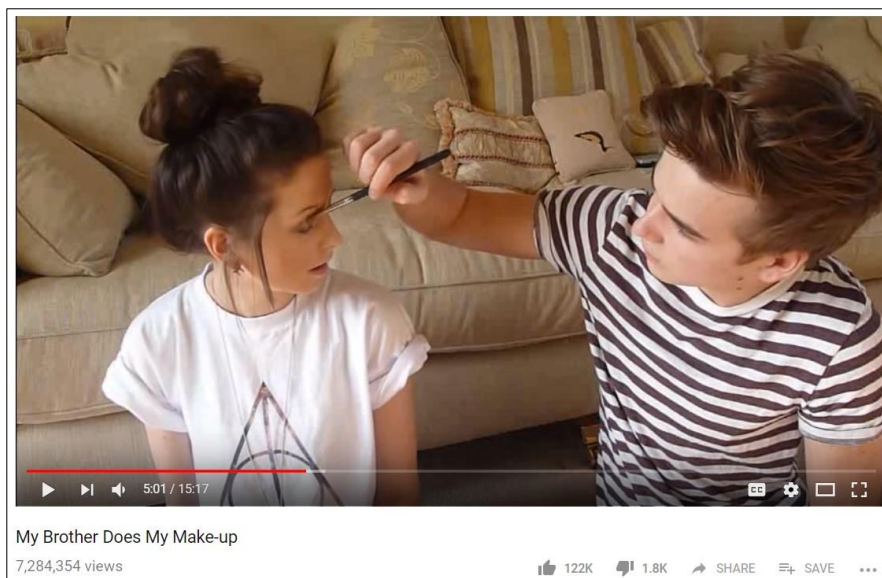


Figure 4.32: Brother Joseph Sugg (right) does Sugg's makeup (ZS\_51, 2012).

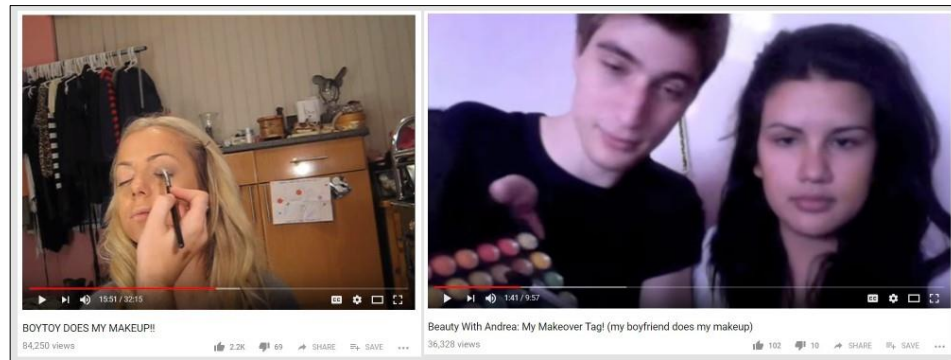


Figure 4.33: The two early 'boyfriend does my makeup' video on YouTube uploaded by *juicytuesday* (left)<sup>137</sup> and *Beauty with Andrea* (right).<sup>138</sup>

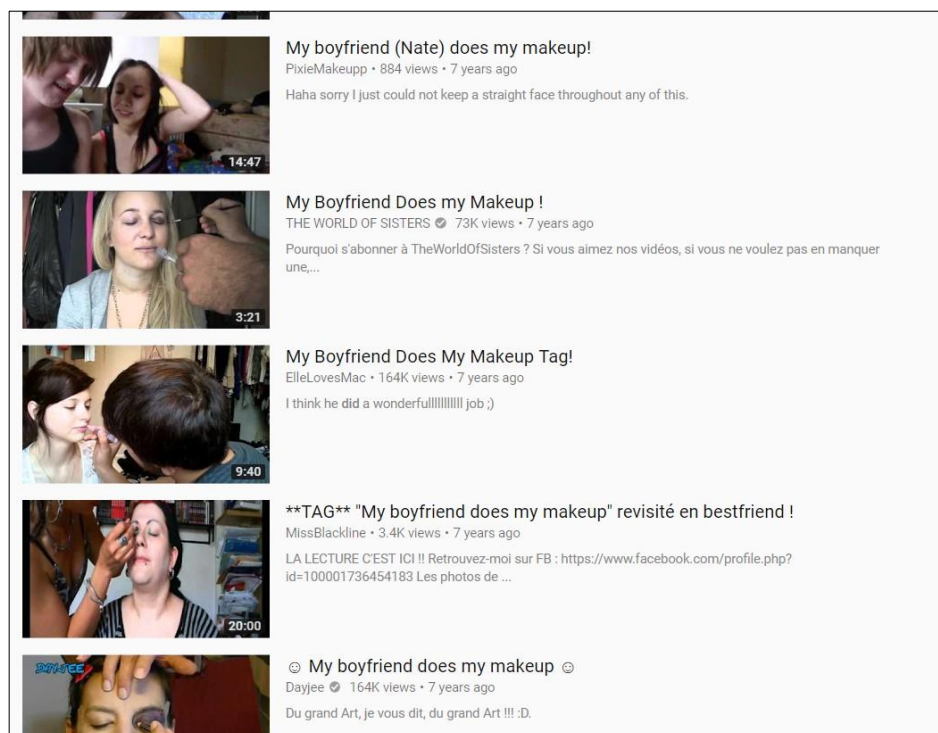


Figure 4.34: Other 'boyfriend does my makeup' videos in the year 2011 before Sugg's video in 2012.

<sup>137</sup> Juicytuesday. (2010) "BOYTOY DOES MY MAKEUP!!" (23 January). Available from: <https://www.youtube.com/watch?v=h7wLnHG7kJo>

<sup>138</sup> Beauty with Andrea. (2010) "Beauty With Andrea: My Makeover Tag! (my boyfriend does my makeup" (19 December). Available from: <https://www.youtube.com/watch?v=lphdgk7cE2s>



Similarly, one video shows Singh doing her makeup, but with her vlogger friend Ryan Higa as the voice-over narrator (LS\_33, 2017) (Figure 4.35). We infer that the video was made in the context of a challenge trending on YouTube. The first video in this format was 'BOYFRIEND DOES MY VOICEOVER' by beauty vlogger *Kathryn Bedell* on 7 September 2016. Then, on 21 September 2016, a vlogger named *Oh!MGlashes* on YouTube posted another video called 'My Boyfriend Does My Voiceover Challenge!' and encouraged other creators to do the same. More vloggers then started making similar videos. A famous example is the video by vlogger *JennaMarbles* published on 24 November 2016 (Figure 4.36, Figure 4.37). It was considered to be another popular video format since the 'boyfriend does my makeup' challenge (Sasso, 2016). At the end of her video, Singh encourages her audience to check out Higa's videos as information management by providing the other vlogger's information. We infer this engagement factor was affected by the context of her social relationship with Higa (Singh indicated in the description that Higa is just a male friend). However, without the trend to drive the video production, Singh may not have invited her friend and the promotion would not have happened. In this case, field of vlogging is a critical contextual factor that affects the delivery of the engagement. In addition, the video production driven by the field of vlogging also results in her disclosure of her natural look and may result in a sense of authenticity created by self-presentation for consumer engagement.



Figure 4.35: Singh does her makeup as usual, but with Ryan Higa's voice in the background (LS\_33, 2017).

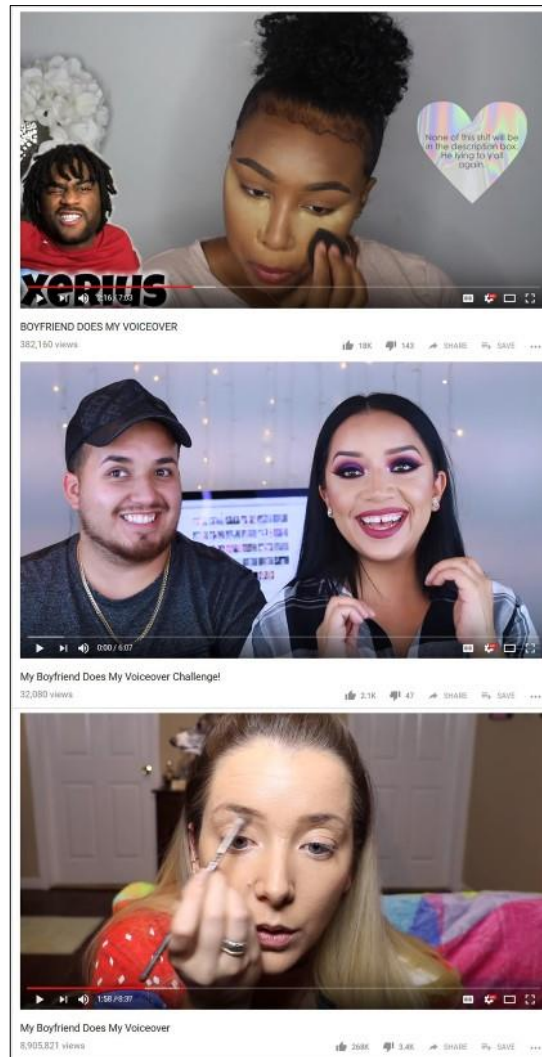


Figure 4.36: Three similar ‘boyfriend does my voiceover’ videos in 2016:  
the first one by *Kathryn Bedell* (top),<sup>139</sup> the second one by *Oh!MGlashes* (middle),<sup>140</sup>  
and the popular one by *JennaMarbles* (bottom).<sup>141</sup>

<sup>139</sup> More Xerius. (2016) “BOYFRIEND DOES MY VOICEOVER” (7 September). Available from: <https://www.youtube.com/watch?v=FTWWrToyY6E>

<sup>140</sup> Oh!MGlashes. (2016) “My Boyfriend Does My Voiceover Challenge!” (21 September). Available from: [https://www.youtube.com/watch?v=JMZ\\_aweF9q4](https://www.youtube.com/watch?v=JMZ_aweF9q4)

<sup>141</sup> JennaMarbles. (2016) “My Boyfriend Does My Voiceover” (24 November). Available from: <https://www.youtube.com/watch?v=W0kjpdcT-Yo>

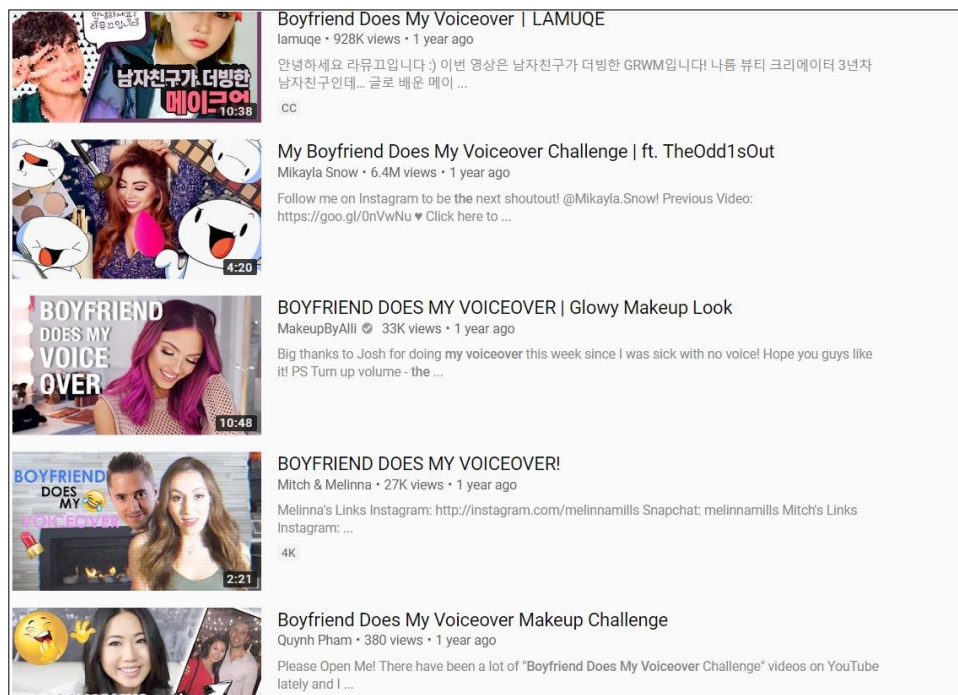


Figure 4.37: Examples of other ‘boyfriend does my voiceover’ videos on YouTube.

Middleton made a video to show his reaction to fan-made remix videos of him (DM\_23, 2017) (Figure 4.38). This video contains some engagement factors. For instance, it is an interaction reflection in which Middleton reacts to fans’ creations. Another factor is that the whole video was requested by his audience, which makes it the content of interaction realisation. Viewers’ attempt to make videos of Middleton may be driven by the popularity of making vlogger-related videos such as music remixes, compilations, and animations. People also made remix videos of other popular gaming vloggers, such as Mark Fischbach (*Markiplier*)<sup>142</sup> and Felix Kjellberg (*PewDiePie*)<sup>143</sup> (Figure 4.39). Middleton has other remix videos on YouTube too (Figure 4.40). This trend may drive the audience to watch the video, which shapes their context of audience interests and experience, and allows them to request a reaction from Middleton. Thus, the context of vlogging field is a prerequisite that results in Middleton fulfilling audience requests and reacting to fan creations.

<sup>142</sup> Markiplier. (n.d.) Home [YouTube Channel]. Available from: <https://www.youtube.com/user/markiplierGAME/featured>

<sup>143</sup> PewDiePie. (n.d.) Home [YouTube Channel]. Available from: <https://www.youtube.com/user/PewDiePie/featured>



Figure 4.38: Middleton (bottom right) reacts to a remix video of him (DM\_23, 2017).

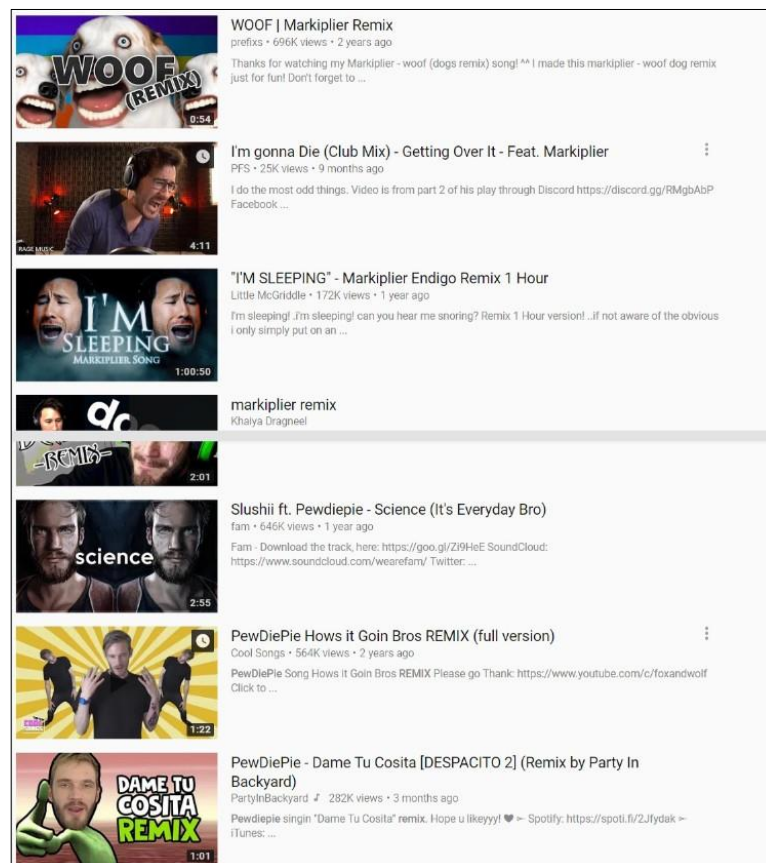


Figure 4.39: Remix videos of *Markiplier* and *PewDiePie*.

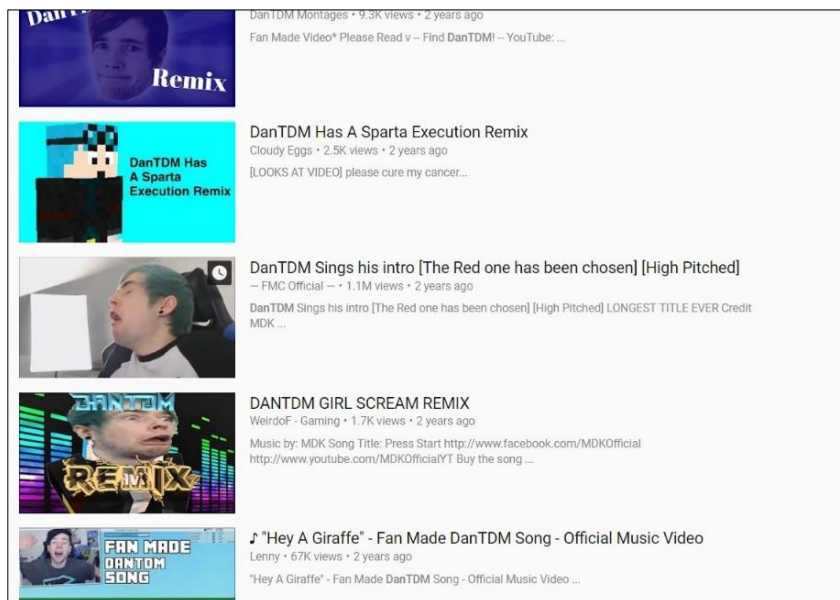


Figure 4.40: Other remix videos about Middleton people have made.

Dawson has also used a video format that is popular in the field of vlogging. He posted a video presenting a week in his life (SD\_66, 2017), in which he states: ‘So what inspired me to do this “week in my life” video was I’ve been watching a lot of like vlogger girls [. . .] So I just kind of want to become them, and I’m slowly doing that, let me show you.’ (00:01:37) In another clip, he shows his vlogging camera and says: ‘I got myself a beauty vlogger camera to continue my beauty blogger lifestyle.’ (00:03:39) (Figure 4.41) This indicates that the video production is driven by the vlogging field in which beauty vloggers commonly film videos about their life over a certain number of days (Figure 4.42). Dawson’s video mainly showcases different places and events within a week, such as at dinner with his boyfriend or inviting other friends to his house. The overall video discloses Dawson’s personal life to his audience as self-presentation. Disclosing activities in the video content could be affected by his experience of these activities during the vlogging as the context of vlogger experience. Furthermore, the involvement of his friends in the video also relates to the context of his social relationships. However, if there was no related trend, Dawson might not have made a video in this format. Although he may still have experienced similar activities and maintained the relationships with his friends, these contextual factors might not have affected his



production of engagement factors because there would have been no trending video format to drive him to produce the video to show this information to his audience.



Figure 4.41: Dawson shows his new camera (SD\_66, 2017).

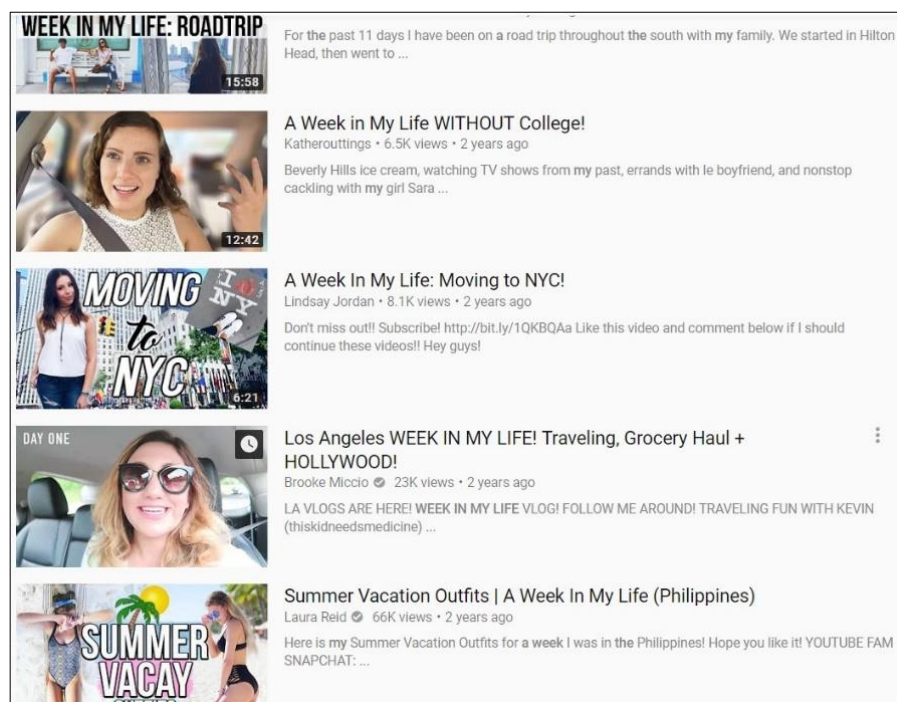


Figure 4.42: Examples of other 'week in my life' videos on YouTube.

Therefore, like the social event context, we argue that the field of vlogging is another primary social environment that affects engagement factors in our vloggers' videos. Although the content can be affected by other personal contextual factors, such as audience interests and vlogger experience, field of vlogging can be a prerequisite for the video production and allows these contextual factors to affect engagement factors. Thus, we propose the environment context can affect the making of engagement factors in vlog content through the field of vlogging as a social environment contextual factor.

### **Field of Production**

Our analysis also identified the effect of the *field of production* on engagement factors. Field of production mainly refers to the environment of vloggers' production of their signature video content. For Sugg and Middleton, this is mainly the product market, in which different beauty and gaming products are made and contribute to their beauty and gameplay videos. For Dawson and Singh, the context mainly refers to the social phenomena that drive them to produce their videos about social activities, such as Singh's comedy videos regarding her family relationships and Dawson's videos regarding conspiracy theories.

#### **Product Market**

For Sugg and Middleton, the field of production mainly refers to the context of the *product market* that affects vloggers' engagement factors regarding the products they show in their signature videos. This contextual factor is also a prerequisite for the video production and allows other personal contextual factors to further affect the engagement factors in vlogs.

In Sugg's case, the contextual factor was inferred from her beauty-related videos to be the beauty product market. This can affect the content of different video types, including Haul, Collection, Beauty Experience, and Beauty How-to videos (e.g. ZS\_04, 2013; ZS\_12, 2014; ZS\_27, 2016; ZS\_30, 2013). The market decides which products Sugg will use and deliver information about to her audience as the engagement factor of information providing. This could also affect Sugg's vlogger context within the market first. For instance, in Sugg's

Collection videos, she discloses several products she likes during a specific time period and provides information about those products. This self-presentation can be affected by the context of vlogger social characteristics regarding her interest in the product. However, the context of the beauty market can decide which products she will experience, be interested in, and disclose or provide information about to her audience. Furthermore, the business relationship between Sugg and sponsoring brands could also be altered by the context of the market. It may affect Sugg's promotion of different product information to audience. For instance, in a Product Review video (ZS\_35, 2016), Sugg reviews several sponsored products. The information she provides about these products was affected by her sponsorship through the social relationship between her and the brands. However, the context of the beauty market might also have affected who would sponsor Sugg within the environment in the first place, and the relationship then has affected Sugg's action of information providing for consumer engagement.

Similarly, in Middleton's case, the product field context refers to the environment where different games or game modes are produced. This context can affect his gameplay video content. For example, in his Minecraft Tutorial and Showcase videos (e.g. DM\_11, 2013; DM\_15, 2017), he shows different game functions. These videos could be considered as Middleton providing game-related information to his audience as engagement factors. However, we infer the environment in which different game mods are produced has affected Middleton's introduction of different game related information to his audience. Furthermore, like Sugg, to provide information Middleton may need to experience the game product first, which forms his context of vlogger experience and then affects the information provided to his audience. The social relationship between him and his game sponsors could also be affected by the game market and then result in him promoting different products of sponsors as information providing.

Besides the context of vloggers, the context of the audience within the market field may be affected too. For instance, as mentioned in Section 4.4.2.2, viewers have asked Middleton to



play more horror maps; this was affected by the context of the audience's interest in horror map videos. However, it could also be conditioned by the market field in which there are more horror mods in Minecraft. Similarly, as stated in Section 4.4.2.1, viewers have also asked Sugg about problem skin tips, which could be affected by the market where there are products to address this problem. This may drive viewers to ask Sugg about what product to use and allow Sugg to access information about audience experience and make a skincare video that contains different engagement factors, such as her disclosing of her problem skin which may result in a feeling of authenticity.

### Social Phenomena

For Dawson and Singh, the field of production mainly refers to *social phenomena* that affect their production of engagement factors. The influence of this contextual factor is prominent in Singh's comedy, and chat videos. For instance, the phenomenon of the relationship between parents and their children drove the production of a video in 2012 (LS\_09, 2012) to present her experience with her parents. She also explained in a CBC interview that the parent-children relationship is 'a universal concept that's never gonna go old, between children and parents' (q on cbc, 2014. 00:12:53). This indicates the effect of this phenomenon as part of her social surroundings on her video production, and also shows that she has noticed that her viewers are exposed to the same environment. During the making of the video, her context of vlogger experience with her family may have affected her story telling. Then, the content contains her disclosing of her personal experience as self-presentation. For instance, she describes how her parents use a camera: 'Is it just me or will my parents never understand how to take a picture with a digital camera?' (LS\_09, 2012. 00:02:33) The social phenomenon could be the primary, prerequisite driver for her to produce videos regarding her family and allow other contextual factors such as her experience with her family to affect the engagement factors in her video content.

Social phenomena are also the main drivers of Dawson's videos. For instance, he talks about conspiracy theories regarding the 9/11 attack in a video (SD\_02, 2016). We infer that

the video production was driven by the phenomenon that people talk about 9/11 conspiracies regularly. For instance, people have formed '9/11 Truth', 'a society of skeptics and scientists who believe the government was complicit in the terrorist attacks.' (Feuer, 2006. para. 4) This phenomenon may have driven Dawson to produce the video. Then, the making of the video needed his experience with related resources and may need his skills in gathering evidence, which formed his context of vlogger experience regarding this phenomenon. Then, the experience may have affected his delivery of video content containing engagement factors, especially the information providing and the showcase of expertise to his audience regarding conspiracy theories. Without the phenomenon, Dawson would not have the experience of different resources to make the video and provide information to his audience. Moreover, like Sugg and Middleton, Dawson has also done a series regarding product testing and DIYs such as tasting different foods and trying DIY kits (e.g. SD\_12, 2015; SD\_17, 2016). The products he tried were conditioned by the context of the product market. However, unlike Sugg and Middleton, who are specifically product focused, the product market might have less effect on Dawson's content creation.

The social phenomena around the audience may also affect the production of engagement factors in vloggers' video content. Using Singh's videos about her family as an example again, viewers whose experiences have been affected by the phenomena Singh describes comment on these videos and share their feelings. Then, Singh's observation of the audience's experience may drive her to encourage her audience to comment further as interaction encouragement, as mentioned in Section 4.4.2.1 (LS\_13, 2016. 00:08:40). However, in this case, particular phenomena around the audience may shape the audience's experience first. Also, the 9/11 theory Dawson presented was requested by viewers in his previous video (SD\_01, 2015) as interaction realisation, so the context of audience interests in the topic may also be affected by the context of social phenomena.

Therefore, field of production is another contextual factor in the social environment that can affect the delivery of engagement factors in our vloggers' videos. Like other environmental

factors, it can be the prerequisite that allows personal contextual factors to affect engagement factors in the video made based on the field of production. It can also shape the context of the vlogger and audience within the environment and further affect the engagement factors in the content. Thus, environment context in vlogging can also influence the production of engagement factors in vloggers' content through the field of production as a social environment contextual factor.

In summary, based on the results regarding the four vloggers, we propose that environment context can affect the production of engagement factors in vlog content through social events, field of vlogging, and field of production as social environment contextual factors. We suggest that social environment functions mainly as the driver for vloggers to make videos based on the environment. It is the prerequisite that can allow other contextual factors to affect the addition of engagement factors in vloggers' videos. As a prerequisite, it can affect personal contextual factors (vlogger and audience context) within the environment and allow them to further affect consumer engagement factors in the video. In addition, it can allow other pre-existing contextual factors to affect consumer engagement factors. These pre-existing factors might not have the opportunity to condition the engagement factors if there was no social environment to drive the video production.

#### **4.4.3.2 Physical Environment**

Apart from social environment, we also identified the effect of the *physical environment* context on the engagement factors in vlog content. The context of the physical environment represents situations of artificial or natural environments that affect vloggers' production of engagement factors. We identified *location* as the main contextual factor that can affect the production of the four vloggers' engagement factors in video content. We found that it can mainly do so by affecting the personal contextual factors within the location first.

## Location

*Location* refers to the context of physical locations around the four vloggers that can affect the production of engagement factors in their vlog content. It also refers to the locations around their audience. We suggest that the context of location is typically related to vloggers' filming locations or any other locations that vloggers or viewers have been to or are currently in. We propose that location can mainly influence personal contextual factors within the location and further condition the engagement content of the video.

Every video on vloggers' channels is made in a specific location, such as Sugg's and Singh's bedrooms, Dawson's kitchen, and Middleton's home office. However, the contextual factor of location we discuss in this section is the one that influences the production of consumer engagement factors in video content, especially when vloggers make videos that target the specific locations where they are filming at the same time.

Examples of the effect of the context of location on engagement factors are the Documentary videos in which all vloggers directly showcase locations to the audience. As we discussed, a Documentary video itself contains content for self-presentation as a consumer engagement factor in which vloggers disclose their life activities. For instance, a video of Sugg's from 2012 presents her activities in different locations, such as a trip to her friend's home and other places (ZS\_71, 2012) (Figure 4.43). The whole video contains her self-presentation of her life activities. The activities disclosed in the video is conditioned by her context of vlogger experience in the location. However, we consider that her whole experience is related to the location around her. Without typical locations, she would not have obtained her specific experience. The experience would also be different if there were other locations.

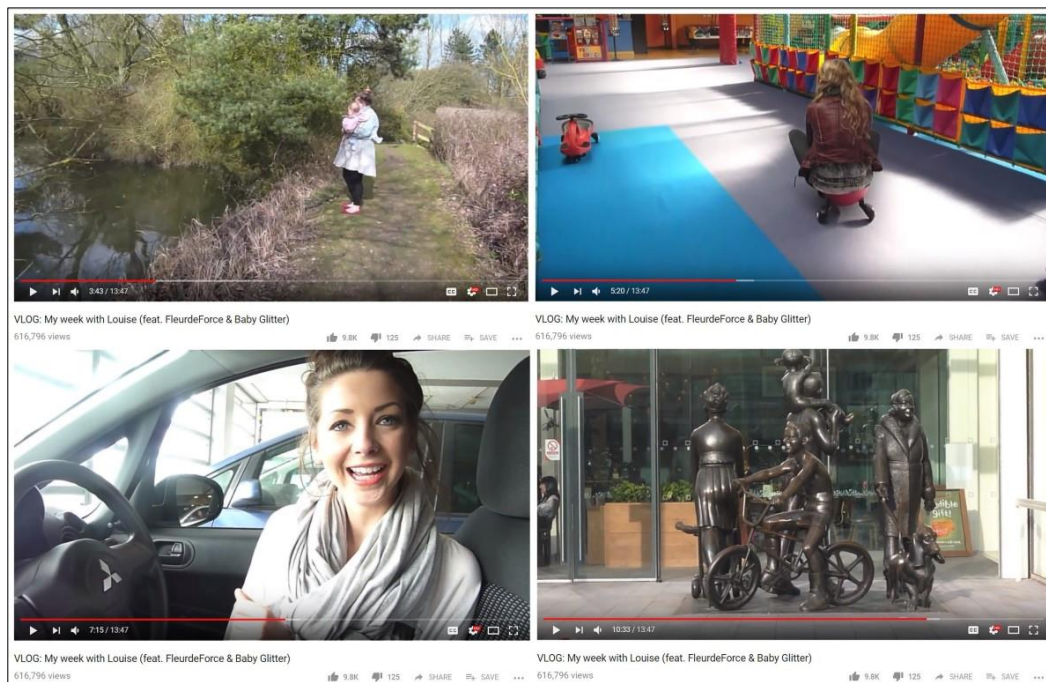


Figure 4.43: Different locations featured in Sugg's video (LS\_71, 2012).

Similarly, in one of his Documentary videos, Middleton shows his trip to Australia, including showing his hotel view and riding a jetboat (DM\_38, 2017). Australia as a filming location has shaped his context of vlogger experience within the location. Then, when the video was produced, the self-presentation delivered to his audience via his video content may have been affected by his experience within the location (Figure 4.44). His vlogger experience within this location would not have been constructed to produce the final video if he had never been in the location with various activities to attend.

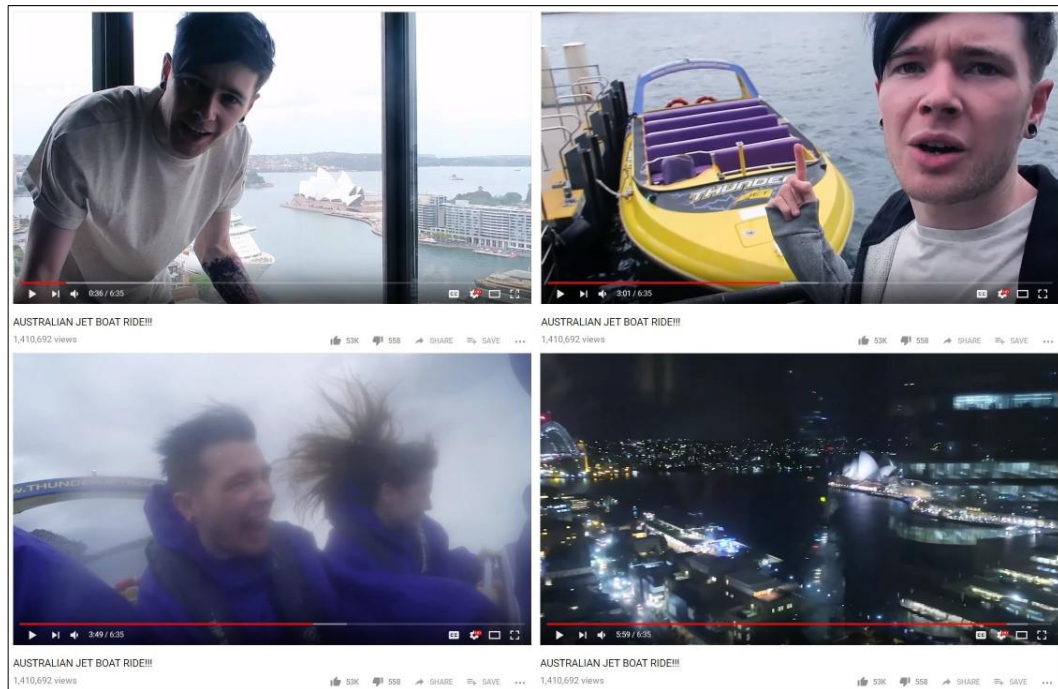


Figure 4.44: Middleton presents his activities in Australia and showcases his surroundings (DM\_38, 2017).

Singh's Documentary video in which she travels to New Jersey (LS\_60, 2013) involves the showcase of features of several locations, such as backstage and a sports stadium (Figure 4.45). These locations have altered her context of vlogger experience and may have driven her to show particular footage to her audience. When viewers watch the video, the primary factor for consumer engagement is the self-information disclosing as self-presentation, which was affected by her context of vlogger experience within specific locations in the video.

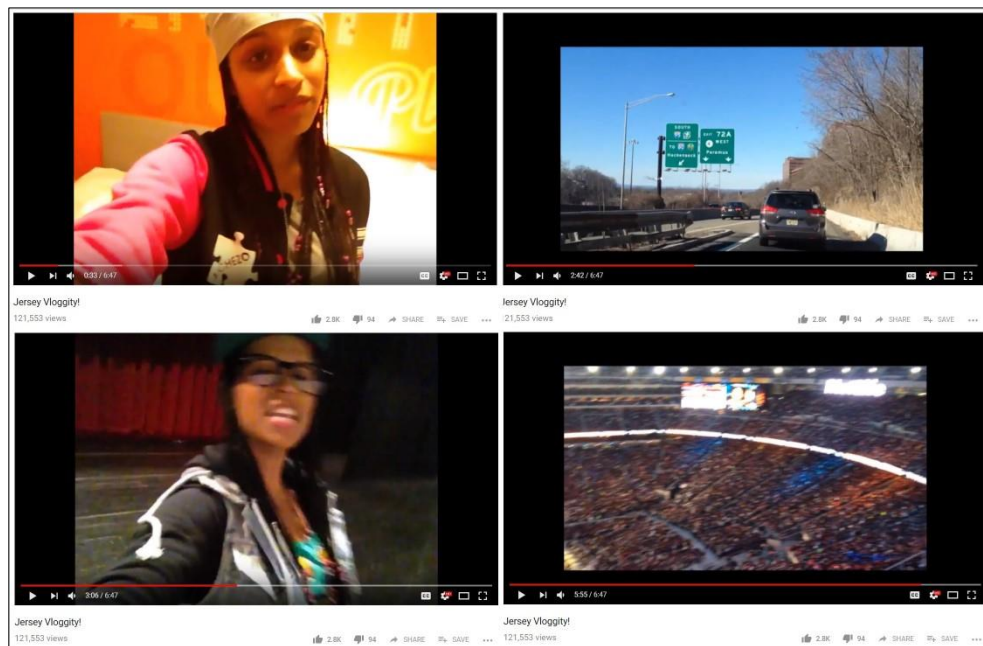


Figure 4.45: Singh presents her activities in different locations  
(LS\_60, 2013).

One of Dawson's videos features activities in several locations, such as shopping for dog clothing, buying dessert at the supermarket, and eating in a frozen yoghurt shop (SD\_62, 2013) (Figure 4.46). The entire video is Dawson's showcasing of his daily life to his audience, which is self-presentation as self-information disclosing regarding his experience. Specific locations could have shaped his context of vlogger experience within the locations. For instance, Dawson would not have shown his activities in the supermarket to his viewers to create self-presentation content if he had not first had this experience when filming it in the supermarket.



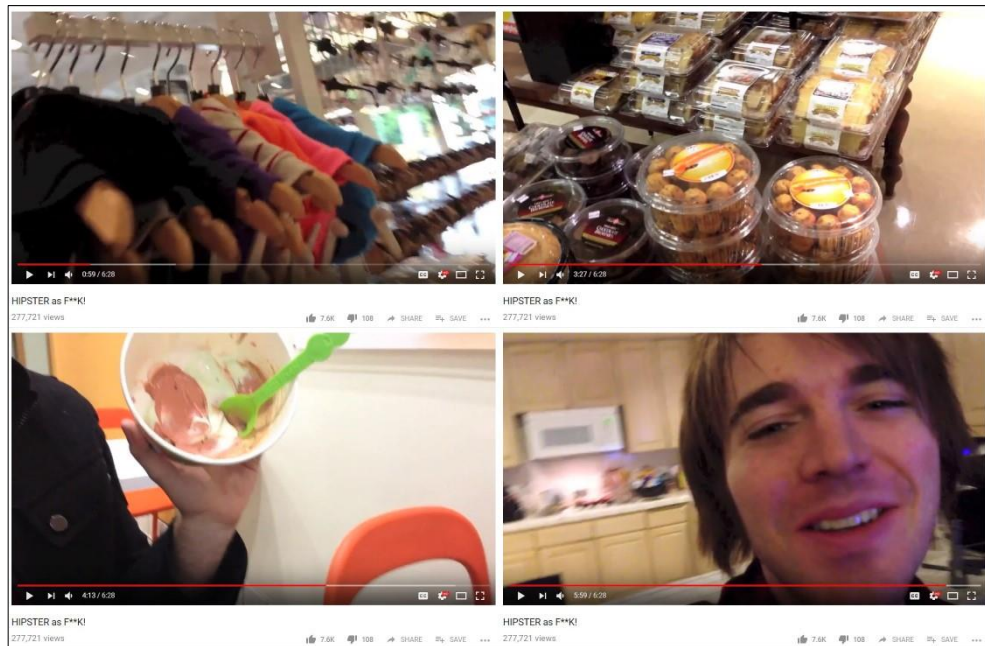


Figure 4.46: Dawson showing activities in different locations (SD\_62, 2013).

In addition to their Documentary videos, the context of their filming locations also drove the vloggers to directly disclose their surroundings as self-presentation. For example, as mentioned in Section 3.4.2.1, Sugg teases her Christmas tree in the background of a video (ZS\_21, 2016), Singh mentions her vision board (LS\_65, 2013), Dawson shows his hotel room (SD\_56, 2014), and Middleton refers to his office decoration (DM\_22, 2016). Sugg and Middleton also filmed direct tours of their offices and disclosed their filming environment to their audience (ZS\_72, 2016, DM\_36, 2015) (Figure 4.47).

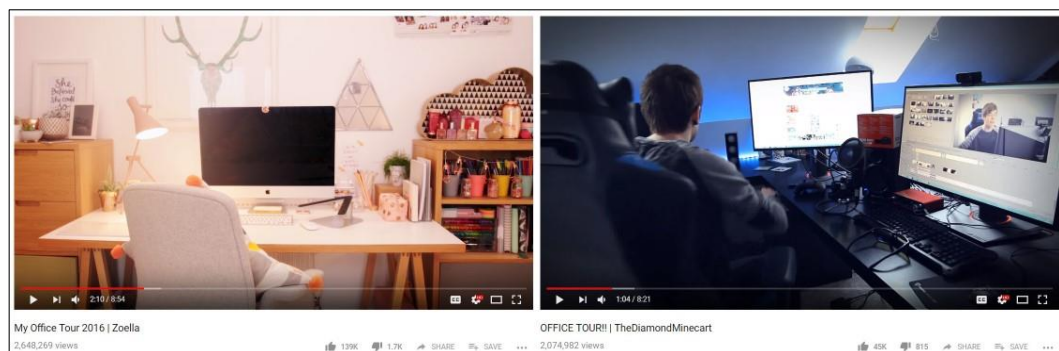


Figure 4.47: Sugg's (left) and Middleton's (right) office tour videos (ZS\_72, 2016, DM\_36, 2015).



Unlike social environment, which is the primary driver for vloggers' particular video production and the prerequisite for other contextual factors to have an effect on engagement factors, we consider that sometimes the context of location is not the main driver of the video production. Sometimes, other contextual factors drive vloggers to a location first, which then allows the location to further shape their experience there. For instance, Sugg went to a specific vlogging location to visit her friend, which was conditioned by her social relationship. Middleton went to Australia because of his show; hence, the context of social events drove him there. The context of location then further affected his experience when he produced his self-presentation in the Documentary video. Similarly, Singh's New Jersey trip also took place within the context of social events that drove her to the location. When Dawson went to the market to buy dog clothing, this may have been mainly driven by his context of vlogger interests as his social characteristics, because his ex-girlfriend indicated in the video that he was eager to buy the clothing (SD\_62, 2013, 00:00:09). However, for the videos specifically, it is the context of location that has the primary effect on vlogger context within the filming place and results in their showcasing of clips as their self-presentation in the videos.

We found that the context of location also relates to physical soundings that vloggers are currently in or have been to but that they do not necessarily show in the video, and that drive the vloggers to include engagement factors in their videos regarding the location. For instance, the context in which Dawson's house is haunted may establish his experience within his house and drives him to make a video to present the story (SD\_44, 2016). Although he does not directly show his surroundings in the video, his description of his experience in his house is still the engagement factor of self-presentation that is influenced by his context of vlogger experience shaped by his house as the location. Similarly, in a video Sugg shows some tissues in her bag in case she needs them at some point, for instance, to wipe off bird faeces: 'It's like my worst nightmare in Brighton, there are so many freaking seagulls, and anytime one swoops over my head I'm pretty sure I shout "I'm gonna get pooped on!"' (ZS\_20, 2015. 00:03:28) These descriptions are her self-presentation in the video content to disclose her experience. However, the main contextual factor that affected

this experience disclosing is the context of Brighton as the location where she lives that forms her context of vlogger experience. Furthermore, as mentioned in Section 3.4.2.1, the moment when Singh answers questions and describes her experience in New Zealand in a live Q&A video (LS\_52, 2016. 00:10:57) can be both self-presentation of her experience and interaction realisation by answering viewers' questions, which are affected by her context of vlogger experience. However, she can only describe her experience if the context of New Zealand affects her description of her experience. Similarly, Middleton also mentions the locations around him. For instance, he was asked about his favourite city, and he answered that Glasgow was his favourite so far (DM\_29, 2016.00:00:37). This information is the self-presentation of his interests or experience in the city, but it is the context of the city that affects his experience or interests and results in his answer to the question. In Singh's and Middleton's cases, viewers asked the location-related question. This indicates that their audience may also have been exposed to a similar location, which drove them to ask the question and then resulted in the vloggers answering the question as interaction realisation.

Therefore, based on the results from the four vloggers, we propose that environment context can influence the production of engagement factors in vlog content through location as a contextual factor of the physical environment.

In summary, we propose that the environment context can affect consumer engagement factors in vlog content through the influence of both the social and physical environment contexts. The social environment can affect consumer engagement through social events, the field of vlogging, and the field of production. We suggest that the social environment context is mainly a prerequisite that allows other contextual factors to influence vloggers' production of engagement factors. It can drive vloggers to produce videos based on the social environment and allow other pre-existing contextual factors to affect the addition of engagement factors in the video. It can also alter personal contextual factors, which are vlogger and audience context within the environment, and further condition the vloggers' production of engagement factors. Furthermore, we propose that physical environment

context can mainly affect consumer engagement factors in video content through the contextual factor of location. The context of location mainly refers to vloggers' filming location and the places vloggers and viewers have been to or are currently in when filming the video. We suggest that the context of location can primarily affect personal contextual factors, such as vloggers' context of experience within the location, and then further condition the delivery of engagement factors in vlog content.

### **Environment Context and Consumer Engagement**

The environment contextual factors we found in the four vloggers' videos are similar to previous researchers' findings regarding environment context in customer engagement theory, especially Van Doorn et al.'s (2010) context-based factors. The researchers mention that the context of natural events can lead companies to arrange events for donations for customer engagement. Although we did not find any context related to natural disasters in our vloggers' videos, their making of videos based on social events like festivals and national days could be similar: these events still condition vloggers' production of consumer engagement factors in their videos like natural events would. Sugg's video about Red Nose Day was also directly driven by the charity event. Furthermore, we consider that companies may have similar strategies targeting specific events, such as festive themed customer events. Moreover, an adverse event resulting in crisis management is similar to the media attention reported by the researchers when companies encounter criticism from the public.

We did not find a competitive context for customer engagement (Van Doorn et al., 2010) in the vloggers' videos since they do not make videos against other vloggers. However, the context of the field of vlogging in which people make the same trending video formats could be similar. For instance, Sugg's makeup challenge and Singh's voice over challenge were both driven by the trending of these video formats, and potentially engaged the audience with consumer engagement factors in the content. We consider that the viral nature of these challenges is similar to the competitive environment around vloggers, in which they may compare themselves to each other to see who completed the challenge well.

The field of production is similar to the market for media production (Lena, 2006), especially for Sugg and Middleton when they include different products in the beauty and game fields in their videos, which affects the addition of consumer engagement factors, especially the providing of product information to their audience. Furthermore, Singh's and Dawson's discussion of social phenomena could be seen as similar to political/legal context (Van Doorn et al., 2010) regarding the society – for instance, Dawson's conspiracy videos and Singh's discussion of family relationships. The customers' ways of engaging with the brand can also be affected by the environment (Van Doorn et al., 2010). In our sample, some videos were made based on the social environment and were also related to the audience. For instance, viewers suggested the makeup challenge to Sugg, and asked Middleton to react to his remix videos.

Our findings regarding the effect of location on consumer engagement can also be linked to social and technological aspect (Van Doorn et al., 2010) regarding features of public locations that can affect consumer engagement, such as internet connections in public areas to give customers the chance to engage with companies online. This is in line with our finding that location may affect viewers' action with vloggers, such as driving them to ask vloggers questions about the location and triggering vloggers' interaction realisation. Moreover, although the researchers mainly indicate the effect of location on consumers' way of engaging with the brand, we suggest that the features of a location may affect firms' execution of engagement factors. For instance, in a location without internet, companies could mainly engage customers with offline tools like offline support. Based on our results, the context of location allows our four vloggers to present or describe their experience within the location as self-presentation to engage their audience.

Overall, the connection between the environment contextual factors in our results and the ones related to firms' customer engagement proposed in the previous research further indicates the importance of the identified social and physical environment contextual factors for vloggers' consumer engagement. This further indicates the application of the environment

context in customer engagement theories to consumer engagement in vlogging, though we consider that the explicit relationship between environment and vlog consumer engagement is mainly related to the specific implementation of consumer engagement factors via vlog content.

#### **4.4.4 Medium Context**

YouTube itself is also part of the vlog production, since vloggers in this study all make videos to upload on YouTube. During our analysis of contextual factors, we inferred that YouTube, as the medium for vlogging, also has its own context that can affect the overall vlogger and audience behaviours and affect the production of engagement factors in vlog content. We consider this context to be the *medium context*.

We suggest that the medium context that is effective for the production of consumer engagement factors primarily relates to the functions and features of YouTube. For instance, YouTube offers functions for viewers to comment on videos and communicate with vloggers, which allows vloggers to directly request viewers' suggestions by encouraging audience comments. It also allows the audience to direct comment and give advice to vloggers. Furthermore, the description section of videos allows vloggers to add related information.

We also noticed that the changes of these functions on YouTube affects the engagement factors added to the video. For instance, YouTube used to have a 'video response' function. Viewers could directly upload a video to respond to the current one via the comment section (Figure 4.48). In early vlogs, Dawson and Sugg ask for video responses. In a 2011 video, Dawson asks a question and adds 'leave a comment or video response, let me know' (SD\_53, 2011. 00:05:36). At the end of her first Q&A video in 2011, Sugg says: 'I tagged anyone else that wants to do the questions and you can leave them as a video response because I would love to see them.' (ZS\_63, 2011. 00:15:15) Since YouTube removed the function in 2013 (Ong, 2013), similar encouragement is no longer given since there is no

such function anymore. In this example, the context of YouTube affects vloggers' behaviours of interaction encouragement in the content.

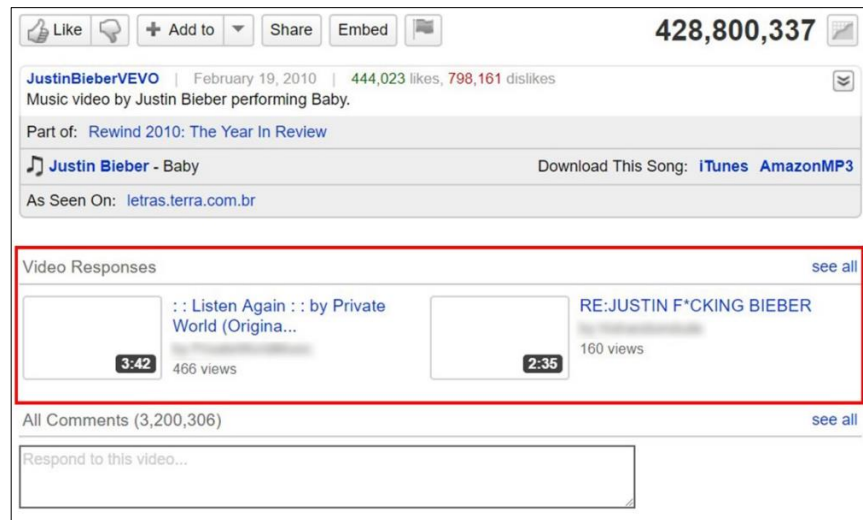


Figure 4.48: A video response section under a music video on the 2011 version of YouTube.<sup>144</sup>

YouTube also has features that directly affect the way of producing and consuming videos. For example, Singh does some Q&A videos live on YouTube. The context of YouTube offering the live stream function drives this video production. It gives viewers the chance to interact with Singh directly, and vloggers can also reply to audience's questions quickly to make the interaction more seamless than recorded Q&As. For instance, in a live Q&A in 2015 (LS\_51, 2015), a viewer asks Singh a question about the food she is eating during the stream, and she answers immediately (Figure 4.49). Without the live stream function, this direct conversation would not happen. Similarly, Middleton also did game live streams.<sup>145</sup> Overall, the medium context of YouTube regarding its functions is not only critical for engagement factors in video content, but also for how the audience can engage with vloggers.

<sup>144</sup> Justin Bieber (2010). "Justin Bieber - Baby ft. Ludacris" (19 February). Available from <https://www.youtube.com/watch?v=kffacxfA7G4> Retrieved from Internet Archive (5 January, 2011). Available from : <https://web.archive.org/web/20110105083517/http://www.youtube.com/watch?v=kffacxfA7G4>

<sup>145</sup> DanTDM. (2017) "16 MILLION SUBSCRIBERS..!!" (9 August) Available from <https://www.youtube.com/watch?v=EPdFBMpUTWY>



Figure 4.49: Singh is eating during the live stream (top).

She then receives a question about the food and directly answers by showing it (bottom)  
(LS\_51, 2015).

The above examples reflect McLuhan's (1994) theory about the medium's shaping of content delivered by altering human actions. For instance, the existing functions of YouTube affect vloggers' action of putting engagement factors in their videos, such as encouraging viewers to comment or making live streams with their audience to communicate with them directly. The removal of the video response function directly caused Dawson's and Sugg's encouragement of response videos to disappear from their videos. This also reflects the impact of the overall characteristics of an online medium on consumer engagement. According to Calder, Malthouse, and Schaedel (2009), compared with traditional media, the experience of online media like websites 'is thought to be more active, participatory and interactive' (p323). Similarly, the context of YouTube as an online medium provides vloggers

and viewers with opportunities to connect outside their video production, such as by commenting on and liking videos.

In addition to YouTube, we suggest that the medium context can relate to other social media sites vloggers used for videos. For instance, we noticed that all vloggers use other social media sites to gather resources for videos, such as collecting audience questions and video ideas, and viewers also directly send messages to vloggers and catch their attention. The final production of vlog content to engage the audience can be conditioned by the characteristics of social media as the medium for audiences to communicate with vloggers. The functions they provide allow vloggers to easily gather viewers' opinions and ideas for future videos, and allow the audience to conveniently connect with vloggers.

All in all, the analysis of the four vloggers' engagement factors in their content showed that the medium context is related to the characteristics of the platform to deliver the vlogs, especially the functions of YouTube. We propose that the relationship between medium context and vlog consumer engagement mainly refers to the medium shaping vloggers' actions of adding engagement factors to their video content or the audience's ways of engaging with vloggers. The medium context also relates to existing features of other platforms for vlog content creation, especially when vloggers use other social media to gather resources for video production, such as audience advice and questions.

## **Section 4.5: Chapter Conclusion**

This chapter explored Q2: *How does engagement with vloggers relate to the vlogging context?* In conclusion, based on the analysis of the four vloggers' video content containing consumer engagement factors proposed in Chapter 3, we found that all hypothesised contexts – *vlogger*, *audience*, and *environment* – can affect the production of consumer engagement factors in vlog content. In addition, we consider that the *medium context* is another critical context element that correlates with the consumer engagement factors in vlog content. Our results suggest that the context-dependent nature of customer



engagement with companies (ARF, 2006; Brodie et al., 2011; Hollebeek, 2011) can also apply to audiences' consumer engagement with vloggers.

*Vlogger* and *audience* contexts are personal contextual factors. *Vlogger context* refers to the situation of vloggers in vlog production. Our analysis showed that vlogger context can influence the four vloggers' delivery of engagement factors in their videos through the contextual factors of their *social relationships*, *experiences*, *social characteristics*, and *expertise*. Social relationships are vloggers' relationships with other people. We identified this factor when vloggers involved other people directly or mentioned them in their videos, which can affect engagement factors. This can also be a relationship between vloggers and business partners, like sponsors when vloggers include sponsored products in their videos. Vlogger experiences reflect the situation in which vloggers experience activities when making a video, which can affect engagement factors. We observed this when they showed their experience directly on camera during self-documentation. It also refers to the context of having some experience, which we found when they directly disclosed their personal experiences in vlogs. In addition, we identified their context of experiences when they made videos based on their own field. Social characteristics mainly entail the situation of vloggers' status which can affect engagement factors; which was primarily identified when they directly unveil their social characteristics in a video, such as interests and habits. Finally, expertise refers to vloggers' skills and knowledge base for their video production that can alter engagement factors too. We found this in the videos that may require skill sets. The findings regarding vlogger context's effect on consumer engagement are similar to previous researchers' indication of the correlation between provider context and customer engagement factors, such as the ones executed based on providers' experience and characteristics (Van Doorn et al., 2010; Vivek, Beatty and Morgan, 2012). This further indicates the application of firms' context in customer engagement to the individual vlogger context in vlog audience's consumer engagement.

*Audience context* comprises the situations of audience-related factors involved in vlog production. It can affect consumer engagement factors via the contextual factors of *audience experiences* and *interests*. Audience experiences refer to the situation in which the audience is experiencing or has experienced some activities. We identified this when viewers expressed their experience to vloggers, which for instance drove vloggers' video production based on their experience. Audience interests refer to the situation in which viewers are interested in some specific video content from vloggers; we mainly found this when viewers requested videos they were interested in or liked, or asked vlogger related questions. We suggest that audience context can affect the addition of consumer engagement factors if vloggers have access to the information and make a related video in the first place, for instance, when viewers request videos from vloggers because of their interests, or ask vloggers questions regarding their experience. We also propose that the audience's *consumption context* may affect the audience's behaviours of engaging with vloggers when they receive the engagement factors. The identified effect of audience interests and experience on vlog production reflects the influence of the consumption context, as it may drive viewers to deliver their experience and interests to vloggers and make the contextual information accessible to vloggers. The correlation between audience context and consumer engagement is in line with the customer context's relationship with customer engagement including customers' experience, physiological state and the goals that affect customers' engagement behaviours (Van Doorn et al., 2010; Vivek, Beatty and Hazod, 2018), and can be used by firms to develop their engagement factors. This further indicates the application of customer context for customer engagement to the vlog audience context in vlog consumer engagement.

*Environment context* is the situation of the surroundings in video production. We propose that the influence of the environment context on consumer engagement factors in our vloggers' content is primarily from the *social* and *physical* environment. The social environment context can influence the production of consumer engagement factors in vlog content through the contexts of *social events*, *field of vlogging*, and *field of production*. Social

events are mainly public or popular events involved in the video production, such as national holidays and festivals. It also refers to adverse events, especially the ones that negatively affect vloggers' reputations. Field of vlogging refers to the situation in which some video formats are trending on YouTube, driving vloggers' video production. Field of production is the field related to the creation of vloggers' signature videos. For Sugg and Middleton, it mainly refers to the product market, such as the beauty and gaming markets. For Singh and Dawson, it mainly refers to social phenomena such as family relationships and conspiracy theories. The physical environment can affect consumer engagement factors through the context of *location*. Location mainly refers to the vlog filming location, which we especially identified in the vloggers' self-documentation videos that target specific locations and show them to their audience. However, it also refers to locations vloggers are currently in or have been to. Furthermore, the social and physical environment around viewers may also affect engagement factors – for instance, when viewers ask questions regarding locations as the physical environment where they have been in the video, or request a video format that is trending in the field of vlogging as the social environment they have been exposed to.

We suggest that the social environment is a prerequisite that allows personal contextual factors to affect vloggers' production of engagement factors. Four vloggers can be driven to focus their production of videos on the social environment and provide other pre-existing personal contextual factors' access to affect the consumer engagement factors. Social environment can also alter the personal contextual factors, such as the context of vlogger or audience experience within the environment, and allow these contextual factors to further condition engagement factors. Regarding the physical environment context of location, we also suggest that it can mainly shape personal contextual factors within the location and then affect the making of engagement factors in videos.

Our finding of environment context that can affect consumer engagement is also similar to the indication of the environment context's effect on customer engagement, such as natural events, media attention and the characteristics of locations that can affect providers' ways of

engaging customers, and customers' engagement behaviours (Van Doorn et al., 2010), and indicates the application of the environment context in customer engagement to the environment context that relates to vlog consumer engagement.

*Medium context* mainly refers to the features of YouTube as a medium for delivering vlogs to viewers. We consider that the production of consumer engagement factors in vlog content can be conditioned by the functions of YouTube, such as commenting and live streaming. This reflects the theory of medium study, in which the medium shapes the content delivered to the audience (McLuhan, 1994). These features of YouTube create opportunities for connections between vloggers and their audience compared with traditional media, which is similar to the feature of online media for interaction and participation (Calder, Malthouse, and Schaedel, 2009). The medium context also relates to features of the other social media sites that vloggers use to gather resources such as audience questions and opinions about video production.

In conclusion, we propose that the relationship between vlog consumer engagement and vlogging context is the conditioning of the *vlogger*, *audience*, *social environment*, *physical environment*, and *medium contexts* on vloggers' production of consumer engagement factors in their video content. The vlogger context can affect consumer engagement factors via the context of vloggers' social relationships, experiences, social characteristics, and expertise. The audience context can influence consumer engagement factors via the context of audience experiences and interests. The social environment context can condition engagement factors through the context of social events, the field of vlogging, and the field of production. The physical environment context can affect engagement factors via the context of location. Finally, the medium context can influence consumer engagement factors through the features on YouTube that present the vlog content to viewers.



# Chapter 5: Vlog Presence and Engagement

Chapters 3 and 4 discussed engagement from a consumer engagement perspective, primarily focusing on how vloggers achieve viewers' consumer engagement by encouraging a behavioural connection with vloggers beyond video consumption. We consider another facet of engagement to be *media engagement*. Media engagement refers to the audience's involvement during media consumption (Section 1.1.2). We consider that the exploration of vlog audience engagement will be incomplete without considering both the vlogger-audience relationship building beyond the video, and the audience experience during the video viewing.

We view the sense of *presence* as relating to the media audience's engagement experience, which relates to viewers' direct experience with media products. However, the issue is that presence is rarely applied to vlogs. Therefore, in Chapter 5 we explore Q3: *How do vlogs evoke a sense of presence?*<sup>146</sup>

In this chapter, we first discuss the concept of presence and its two aspects that should be studied together: *physical* and *social presence*. Physical presence relates to the sense of being in the mediated environment with the objects in it, while social presence relates to perceiving the character presented by the media as a real person. We then discuss the relationship between presence and media engagement with regard to *transportation*, *involvement*, *arousal*, and *immersion*. We argue that media engagement is affected by the sense of presence and alters audiences' direct experience of media consumption, which indicates the importance of discovering how vlogs evoke presence.

Considering that presence is rarely discussed in the context of vlogging, we examine the potential application of presence to vlogs and explore factors in vlogs that could evoke

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<sup>146</sup> Research outcomes in this chapter has been published in the international journal First Monday (Zhang, 2017).

presence. Our evaluation of existing research regarding presence in media products similar to vlogging indicates that vlogs can evoke both physical and social presence. Physical presence in vlogs relates to the feeling of being in the environment and with the objects presented by the vlog, while social presence refers to the feeling of being with vloggers in a face-to-face communication. We then further evaluate the determinants by comparing them to research regarding characteristics of vlogs, and we identify two critical elements in vlogs for evoking presence: *sensory* and *social elements*. The former relates to the audio-visual factors in vlogs, while the latter refers to vloggers' social behaviours in videos.

To explore how sensory and social elements evoke presence in vlogging, we conducted a qualitative content analysis on a series of UK beauty vlogger Zoe Sugg's Haul videos, with the differences in video views reflecting the effect of changing presence level on media engagement. We aimed to identify changes in sensory and social elements in videos and their correlation with presence based on existing research. The results show that both sensory and social elements may evoke a sense of presence in Sugg's videos. *Sensory elements* affect presence through *colour, camera usage, image quality, and audio quality*. *Social elements* affect presence via *eye contact, facial expressions, conversations, and gestures*.

## Section 5.1: The Concept of Presence

This section explains the concept of presence to clarify the connection between presence and engagement. Then, presence in vlogs can be further discussed.

### 5.1.1 Presence

As mentioned in Section 1.3.2.1, an early description of presence was proposed by Minsky (1980), who established the concept of 'telepresence', a technology that allowed users to operate tasks remotely and created the sense of being transported to the working cite.

Sheridan (1992) then shortened 'telepresence' to 'presence', and expanded the concept to contain both telepresence, which creates the sense of teleportation to a remote operation site, and 'virtual presence', which creates the sense of being present in a virtual, computer-generated environment.

In the study of virtual environments and traditional media, presence has generally been considered to be the sense of being in a mediated environment with its objects. Lombard and Ditton (1997) construct a broader concept of presence as the sense of illusion of non-mediation. This means that when audiences perceive a higher presence, they may no longer notice the medium that presents the environment or objects within, and respond to them as if the media is not there. For example, film viewers may focus only on the pictures and feel that they are in the film environment, without noticing the film screen. Lombard and Ditton's (1997) discussion indicates presence is a psychological feeling that can be caused by various media types; it is not only limited to teleoperation (Minsky, 1980) or computer-generated environments (Sheridan, 1992), but includes traditional media like films and television too, which has also been suggested by Lombard et al. (2000). Similarly, for instance, IJsselsteijn et al. (1998) define presence as the feeling of being in some places when users interact with virtual environment. Witmer and Singer (1998) define presence as the personal feeling of being in one location although the body is physically in another one. Freeman et al. (2000) consider presence to be the viewers' sense of experiencing the event directly as part of their environment rather than observing it via a medium. Freeman and Avons (2000) consider presence to be the sense of being in a mediated environment. Overall, we generally define sense of presence as a feeling of being in a mediated environment with the objects presented within, or the sense of 'being there', regardless of the medium used.

Some researchers have also indicated the difference between presence and telepresence. For instance, unlike Sheridan (1992), Steuer (1992) emphasises that telepresence is people's sense of presence in a mediated environment, while presence refers to the natural



feeling towards an environment. Furthermore, Kim and Biocca (1997) explored telepresence in television. They also define telepresence as the feeling of being transported to an environment created by the media, while presence relates to the unmediated environment. However, we suggest that these notions of telepresence are all similar to the concept of presence proposed by other researchers to describe the psychological feeling of being present in a mediated environment. In addition, Lombard and Ditton's (1997) definition of presence as the illusory sense of non-mediation has been directly quoted as 'telepresence' by Bracken (2014, p138) in a study of television image quality. Thus, both 'presence' and 'telepresence' have been used by researchers to express the similar feelings in media studies. We treat them as the same and use the term 'presence' throughout our discussion.

### **5.1.2 Social Presence**

We view the general concepts of presence introduced above that relate to the feelings of being in a mediated environment with its objects as *physical presence*. In addition to the environment and objects, presence also applies to human characters in the media when viewers feel that the mediated characters are real, or when they feel that they are with the characters. This is also mentioned by Lombard and Ditton (1997) as part of their presence concept, which is discussed in Section 5.1.3. This type of presence is called *social presence*. Social presence was earlier defined by Short, Williams and Christie (1976) as 'the degree of salience of the other person in the interaction and the consequent salience of the interpersonal relationships' (p65). This refers to the feeling that a character is perceived as a 'real person', or the feeling of being with other people in mediated communication (Biocca, Harms and Burgoon, 2003; Gunawardena, 1995). Social presence is a popular concept applied to online learning and conferencing (Gunawardena, 1995; Gunawardena and Zittle, 1997; Lowenthal, 2010; Tu, 2002) when the communicator in an online communication is perceived as a real person. It is also applied to traditional media like television (Lombard and Ditton, 1997), for instance, when people feel the characters in the media is talking to them as if in real life. Overall, we consider that social presence mainly concerns how viewers

perceive people in the mediated environment to be real when they are experiencing any related product, such as movies and games. When a character is highly considered as being presented in real life, the audience will feel high social presence

### 5.1.3 Social and Physical Presence

The field of presence studies has indicated that social and physical presence need to be discussed together to analyse audience experience with media. For instance, Lombard and Ditton's (1997) aforementioned notion of presence as a sense of the illusion of non-mediation (Section 5.1.1) combines both social and physical presence. The researchers categorise presence as *social richness*, *realism*, *transportation*, *immersion*, and *social actor within medium or medium as social actor*.

Among these categories, *social richness* refers to presence as the 'extent to which a medium is perceived as sociable, warm, sensitive, personal or intimate when it is used to interact with other people.' (para. 9) It is commonly used in communication via the medium, such as online conferences. *Social actor within medium* concerns how real viewers feel that the character inside the media is – for example, people on television or in a video chat. It also can be applied to virtual characters, like 3D human characters (Slater et al., 2009). These notions are linked to Short, Williams and Christie's (1976) social presence theory.

*Medium as social actor* means the medium becomes the character. This commonly applies to artificial intelligence. For example, the Siri function on iPhone has turned the medium (phone) into a social character and its behaviours affect the presence its users perceive; however, this falls outside the scope of this thesis.

*Realism* refers to whether the things presented by the media are felt to be real. It is divided into social and perceptual realism. Perceptual realism refers to the direct feeling of the realism of the event regardless whether it is similar to the ones in real life. For instance, when people play a game or watch a sci-fi movie, they may feel high perceptual realism if

the fictional environment and people's behaviours are felt reasonable even if it will not happen in real life. Social realism relates to the realistic level of social events compared to real life. For instance, real people and events in a documentary may produce high presence because of the social realism.

*Transportation* refers to the feeling of teleporting the audience to the virtual world, bringing the world to the audience, or gathering viewers together. Bringing the audience to the world refers to the feeling that viewers' bodies are no longer in their original place but in another world. The typical technology used for this transportation is VR. Bringing the world to the audience is related to traditional media. For example, when viewers watch TV, they are still at their place and may feel that the world has been brought to them by the television. Being together is the feeling of other viewers' presence. For example, video conferences may create the sense of bringing people together even if they are not physically in the same place, which is similar to the concept of social presence as being with other people (Biocca, Harms and Burgoon, 2003).

*Immersion* refers to the feeling of being immersed in the mediated world. For example, players are immersed in a game by being obsessed with the game story (McMahan, 2003). Slater et al. (2009) distinguish between immersion and presence. Instead of considering immersion as 'presence' (Lombard and Ditton, 1997), they claim that presence is people's reaction to immersion.

Overall, the concepts of social actor, social realism, social richness and being with others are linking to social presence theory in which the characters in the media are considered to be real (Biocca, Harms and Burgoon, 2003; Gunawardena, 1995; Short, Williams and Christie, 1976). Transporting audiences to another world, bringing the world to audiences and immersion are connecting to physical presence regarding the sense of 'being there' (Freeman and Avons, 2000; IJsselsteijn et al., 1998; Kim and Biocca, 1997; Steuer, 1992; Witmer and Singer, 1998).

Other researchers also combine social and physical presence. For instance, based on Lombard and Ditton's (1997) discussion, IJsselsteijn et al. (2000) divide presence into two broad categories: *social* and *physical presence*. Social presence means the feeling of being with or communicating with other people; physical presence expresses the sense of being in some physical locations. Furthermore, Lee (2004) indicates that physical presence leads to psychological feelings that a virtual object or environment is real. Social presence is the psychological sense that a virtual character is experienced as the actual one.

The above discussion suggests that when studying presence in a multi-media environment, both social and physical presence need to be considered and should not be separated. As vlogs are media products that contain both physical elements such as vlogging location and social factors like the vloggers themselves, we consider both physical and social presence in this chapter. The next section discusses the relationship between presence and media engagement and indicates the importance of exploring presence to achieve engagement.

## **Section 5.2: Presence and Engagement**

Now that we have clarified the concept of presence, in this section we discuss the relationship between presence and engagement.

As we mentioned in Chapter 1, one critical condition that affects media engagement is the audience's feeling of absorption into the events the media presents (Section 1.3.2), which is related to the feeling of teleportation or transportation created by the media (Calder and Malthouse, 2008). Transportation has been considered to be the same concept as audience engagement (Slater and Rouner, 2002) and represents the feeling of losing the sense of one's consumption circumstances and being absorbed into the story presented by the media (Tal-or and Cohen, 2010). The experience of transportation is like the sense of presence discussed by Lombard and Ditton (1997): it is the audience's feeling of being transported into the world presented by the media or the media brings the world to the audience, which creates a feeling of non-mediation. The similarity between the 'transportation' used to obtain

media engagement and the ‘transportation’ created by the sense of presence indicates that presence is crucial for generating media engagement.

Researchers have also indicated the connections between engagement and presence, typically by highlighting the effect of presence on the feeling of *involvement* when consuming different media products. For instance, Lombard and Ditton (1997) state that involvement is the effect of presence. Media products that generate high presence levels will also make the audience more involved in activities presented. Lombard et al.’s (2000) research on the presence in television also suggests that involvement is the effect of presence, and they used it to measure presence.

According to Lombard and Ditton (1997) involvement refers to being ‘interested in, and even cognitively and emotionally engaged by mediated information that we perceive as mediated’ (para. 113). This is in line with other researchers’ definitions of engagement in media products. For example, Dow et al. (2007) define engagement as ‘a person’s involvement or interest in the content or activity of an experience, regardless of the medium’ (p1476). Furthermore, Calder and Malthouse (2008) mention engagement as the sense of involvement with which viewers relate to the content.

We define media engagement with vlogs as the viewers’ direct involvement during media consumption when they are fully attracted and interested in the vlog itself (Section 1.1.2). Thus, ‘involvement’ of the media audience mentioned by the above researchers is similar to our ‘media engagement’, which relates to the involvement that affects the audience’s attention and interest. Therefore, Lombard and Ditton’s (1997) discussion indicates that the sense of presence can affect viewers’ media engagement.

Other researchers use both ‘engagement’ and ‘involvement’ to demonstrate the effect of presence on media engagement. Freeman and Avon’s (2000) focus group study showed that participants used ‘involvement’ to describe the feeling of presence, indicating that sense

of presence may result in viewers' involvement. Lessiter et al. (2001) developed a questionnaire to measure the sense of presence. The factor called 'engagement' measures 'a user's involvement and interest in the content of the displayed environment, and their general enjoyment of the media experience' (p293). This is similar to our concept of media engagement. In a study of presence in movies, Troscianko, Meese and Hinde (2012) consider that the presence the audience experienced from watching movies to be the audience's involvement in the films, which emphasises that in film consumption, when viewers have a sense of presence, they are also involved with the content.

Some other factors may connect engagement and presence too. For instance, *arousal* has been used as a measure of audiences' experience with media. It relates to the measure of viewers' emotional response to the media (Codispoti and De Cesarei, 2007). Arousal has been considered to be one of the effects of presence (Lombard and Ditton, 1997; Lombard et al., 2000), which means that audiences are aroused when they experience presence during media consumption. Lombard et al. (2000) also explored presence evoked by television by evaluating arousal. Latulipe, Carroll and Lottridge (2011) explored audience engagement in performing art and reported that arousal is a critical factor to measure engagement. Thus, as arousal is caused by presence and is also a metric for measuring engagement, we consider that the presence may result in arousal and correlate with media engagement.

Witmer and Singer (1998) state that the sense of *immersion* affects presence. According to Lombard and Ditton (1997), immersion is one of the notions of presence regarding the sense of being immersed in the mediated environment. Slater et al. (2009) indicate that presence is people's reaction to immersion. Immersion can also affect both engagement and presence. For instance, Baker et al. (1998) explored the VR usage in military purpose, and indicate that VR can generate immersion that led to the sense of presence and engagement. Witmer and Singer (1998) also indicate high level of immersion can result in high level of involvement. Lessiter et al. (2001) consider the immersion indicated by Witmer and Singer (1998) to be

the 'sense of physical space' that correlate with the level of presence. We consider this to be physical presence, which is the sense of being in a physical environment. According to Lyons et al. (2014), engagement specifies a psychological immersion aspect of presence and is more related to the attention to the media and being distracted from the real world. It is similar to our definition of media engagement of vlogs regarding involvement, which allows audiences to be attracted by or interested in vlogs. Therefore, relationships between immersion and involvement also reflects the effect of presence on media engagement.

Overall, we consider that presence can contribute to media engagement. When the media product evokes presence, the audience may feel involved and become attracted and interested in the vlog as media engagement. Therefore, exploring how presence can be evoked in vlogs to generate viewers' media engagement is critical. However, evoking presence in vlogs has rarely been explored, and presence is rarely applied to vlogs. This leads to the primary goal of this chapter, which is to explore *Q3: How do vlogs evoke a sense of presence?* In the next section we review related research and discuss the possible factors in vlogs that could relate to the generation of a sense of presence.

## **Section 5.3: Vlog and Presence**

### **5.3.1 Applying Presence to Vlogs**

Presence has barely been discussed directly in the context of vlogs. Harley and Fitzpatrick (2009) mentioned that vlogs are similar media to online conferences, which have a degree of social presence. They conducted a case study on an elderly vlogger to explore the factors vloggers used to establish the conversational context via vlog to reconstruct the features of face-to-face conversations. It can be seen as similar to evoking social presence, which may allow viewers to feel they are communicating with the vlogger in a real-life situation. However, their study did not apply presence theory directly to vlogs or examine how vlogs evoke it.

On the other hand, researchers have applied the concept of presence to other fields, some of which have similarities to vlogs, especially traditional media. For instance, Kim and Biocca (1997) state that in television viewing, the degree of presence that viewers experience when watching a teleshopping sequence gives them the feeling of 'being there' and creates a sense of seeing the products. Kim and Biocca (1997) focus on 'infomercials', which provide detailed information about a product and its functions; this is different from other video content, such as vlogs. However, among the videos collected from our case study vloggers, there are some in which the vloggers show and describe products to their audience, such as Sugg's Haul videos. The format of these videos could be similar to infomercials. Hence, vlog audiences may experience a similar sense of presence.

Lombard et al. (2000) explored the presence created by television by using clips with moving point-of-view. Their results showed that television scenes with fast-moving camera views affect the evoking of presence and the larger the screen, the stronger the effect. However, vloggers use both moving and static camera techniques. For instance, in our sample videos, vloggers sometimes use moving cameras to show the audience their life activities, but also use static cameras to directly comment on topics. Lombard et al.'s (2000) study only used footage with camera movement, which indicates that vloggers using the similar moving cameras may affect their audience's presence level in the same way. However, vlogs with static cameras should not be ignored, as it is a traditional format of vlogging.

Troscianko, Meese and Hinde (2012) studied viewers' presence levels while watching movies on large and small screens. They found that presence level was higher with larger screens, especially when there were facial and landscape scenes. Regardless of the screen size, we consider the research reveals that movies can evoke the experience of presence. According to Luers (2007), vlogs can become cinematic once related techniques are applied, like camera use and editing. Therefore, some of the vloggers' videos we collected, like Singh's comedy videos, can be considered to have similar formats, like using different editing and storytelling that can evoke presence in the audience.



Furthermore, Lombard and Ditton (1997) indicate people within media or the sense of being together also cause presence, which we consider to be relating to social presence. Social presence is the feeling of being with others in the mediated communication (Biocca, Harms and Burgoon, 2003). As vloggers are social characters that appear in the videos, in addition to physical presence, we consider their behaviours in videos can also evoke social presence. Viewers who feel high social presence may feel that vloggers are talking to them face-to-face in real life, rather than talking to the camera. Social presence has also been applied to text-based communication like computer conferences (Gunawardena and Zittle, 1997), when people in textual interactions were perceived as real people. Furthermore, Keil and Johnson (2002) compared voice- and text-based emails and found that voice-based email could generate higher social presence. As vlogs are audio-visual based, containing the visual aspects of vloggers in addition to audio, we consider that vlogs can also evoke social presence.

Based on the above discussion, and considering that vlogs are a similarly mediated video format to traditional media and other mediated communication, we argue that vlogs can evoke presence. As vlogs involve both the environment (e.g. vlog location) and the characters (e.g. vloggers), we consider the presence in vlogs to be both physical and social. *Physical presence* relates to the viewers' sense of being in the environment with the object in it presented by the vlog, while *social presence* refers to viewers' feeling of being with vloggers rather than watching them on screen when vloggers' behaviour is perceived as similar to face-to-face communications.

The above discussion also revealed the potential reason why presence has rarely been applied to vlogs, especially today's evolved vlog formats. As can be seen from the videos created by the vloggers in our study, vlogs have evolved into multiple formats and some of them are close to traditional media. For instance, Singh's comedy videos share similar characteristics as movies or short films. Other vloggers' videos showcasing their activities are also similar to documentaries or news reports on television when the camera showcases

an activity. Thus, presence in these types of vlogs may be similar to traditional media, which other researchers have already examined.

However, we argue that exploring presence in vlogs is still critical. Although some of today's vlogs share similarities with other media formats, they also have different characteristics, especially the traditional vlog format. For instance, although the vloggers in our study use various video formats, the traditional vlog form is an essential part of their video production. In this format, vloggers physically appear in front the camera and directly talk to their audience in a fixed environment. Although Middleton features gameplay videos, a talking head in front of the camera during the gameplay is essential for him to present himself. Similarly, Singh features comedy videos but also uses a talking head in her Comedy and Chat videos and Life Chat videos. Researchers have applied social presence to telecommunication like video chat, which may be similar to vlog format, but they have not considered physical presence. However, vloggers also present their videos in a physical environment in addition to their talking head. As indicated, physical presence should be explored together with social presence to form a comprehensive understanding of presence (Section 5.1.3).

Therefore, we consider that the rare application of presence to vlogs is mainly related to the application on the commonly used traditional vlog format, which is an essential form of vlog production. Exploring this question can not only unveil how vloggers achieve media engagement via the sense of presence, but also specifically address the issue of viewers' experience when directly consuming vlogs in this traditional format. This has rarely been explored by other researchers. To examine how vlogs evoke presence, the next section further discusses the determinants of presence and how they could be applied to vlogs.

### **5.3.2 Presence Determinants**

To explore how vlogs evoke presence, we first need to discuss how presence can be created in general. Researchers have described *presence determinants* in multiple ways.

Some have examined them from a social presence perspective, while others have been focused on physical presence. As vlogs contain both the vloggers themselves as social characters and the physical environment like their filming locations, we have reviewed determinants of both social and physical presence. Overall, we have identified two significant determinants that are generally applied: *vividness* and *interactivity*.

#### **5.3.2.1 Vividness**

*Vividness* serves to convince the audience of the realism of the mediated environment and the presented objects. To achieve effective vividness in a presented environment, some critical aspects need to be considered: *sensory diversity*, *quality*, and *realism*.

*Sensory diversity* indicates how sufficiently and efficiently sensory elements are used in a presented environment. It can refer to the variety of one type of sensory elements. For example, a colour film can produce more presence than a black and white one (Lombard and Ditton, 1997), which may due to a higher colour diversity. Sometimes variety means the addition of other senses. For instance, in 4D movies, the audience experience not only intense visual and audio effects, but also other motions or physical senses such as seats shaking, water splashing, and wind blowing.

Researchers have mentioned the use of sensory diversity in presence achievement. For instance, Sheridan (1992) states that presence is affected by the extent of sensory information, which is the amount of salient sensory information added such as stereo sound and camera movement (IJsselsteijn et al., 1998). Steuer (1992) demonstrates that vividness is one of the primary determinants, and relates to the richness of the sensory elements in the generated environment. Steuer also indicates that vividness is determined by the sensory breadth in the environment, which means the variety of feelings in the environment. For example, the virtual environment in which players can physically feel the touch will generate more presence than one that only provides visual elements.

Lombard and Ditton (1997) demonstrate several sensory-related determinants for presence – for instance, the quantity of sensory outputs. For example, a video with both audio and image will provide more presence. Furthermore, other senses can be determinants too; these are additional outputs, like smell and touch, that are generated by the environment.

Moreover, Lombard and Ditton (1997) indicate the role of the visual factor for presence generation. This factor contains elements that relate to sensory diversity, such as movement, colour, image dimensions and camera technique. Movement means the motion in the environment; the movement in the scene can affect presence. Regarding colour, for instance, coloured films can create higher presence than black and white movies. For image dimensions, a more 3D-looking image will evoke more presence than a 2D image. They also propose the camera technique, such as shot types like long or close-up shots that can create presence.

*Quality* refers to the quality of every sensory elements added to an environment. In addition to introducing sensory breadth for presence generation, Steuer (1992) also claims that sensory depth or qualities can affect presence. For instance, virtual environment with higher resolution graphics generate high presence. Furthermore, Slater, Usoh and Steed (1994) also conclude that the high quality of the information presented by the virtual environment is one factor that contributes to the sense of presence. Lombard and Ditton (1997) introduce the role of image quality for presence. Media with high image quality can increase presence. Therefore, a mediated environment with high-quality sensory elements, such as high image or graphic qualities will offer a higher presence level than the one with low-resolution graphics.

*Realism* is also considered as connecting to presence (Lombard and Ditton, 1997), which relates to both physical and social realism. Physical realism means a realistic level of objects or characters physically. Witmer and Singer (1998) highlight environmental scene realism and information consistency, which refers to how real the scene appears to be when

presented to the audience and how consistently the information is delivered in the scene compared to the one experienced in real world.

Social realism is more related to social presence theory, indicating whether people feel the characters in an environment behave as natural as the one in real life. For instance, Short, Williams and Christie (1976) suggest two important concepts that connect to social presence: *intimacy* (Argyle and Dean, 1965) and *immediacy* (Wiener and Mehrabian, 1968). *Intimacy* can be affected by multiple factors such as eye contact, the distance between people, and smile (Argyle and Dean, 1965). *Immediacy* measures the psychological distance between the audience and mediated characters. According to Gunawardena (1995), immediacy can improve social presence, and factors that affect intimacy can also convey immediacy, such as facial expressions and physical distances.

#### **5.3.2.2 Interactivity**

*Interactivity* refers to the interactions people have with the environment and objects. Although, as mentioned earlier, YouTube provides functions for interaction such as likes, comments, and live stream, this chapter focuses on the videos themselves, which we consider not to be interactive. Therefore, interactivity has not been considered as a factor when exploring our research question. However, since this section aims to introduce the general determinants of presence, interaction is also discussed here. Interactivity has two significant factors: *interaction freedom* and *interaction realism*.

*Interaction freedom* relates to how freely people can interact with a mediated environment. For instance, according to Steuer (1992), interactivity refers to the degree users can modify the environment. It also concerns how many actions users can perform in the environment. For example, environments that allow players to open doors and windows may provide more presence than those where only doors can be opened. Witmer and Singer (1998) also propose that the ability of users to modify the environment and the degree of control users have when they interact with the virtual environment can affect presence.

*Interaction realism* refers to how real the interaction behaviour is that a user can perform compared to real life, or whether the object that is interacted with behaves the same way as the one in the real world. It can refer to the feedback speed (Steuer, 1992; Witmer and Singer, 1998), which means how quickly the object, or the environment responds to users' interaction.

Interactivity can also be affected by interaction design. For instance, Steuer (1992) highlights the use of mapping to connect people's actions to the ones in the virtual environment. For instance, mapping the movements of joysticks to the movements of in-game characters. A flawed interaction design may decrease presence levels.

### **5.3.2.3 Other Determinants**

In addition to vividness and interactivity, which mainly relate to the production of the media product itself, other factors can also affect presence. One factor concerns the medium, and primarily its size (Lombard and Ditton, 1997). For instance, Lombard et al. (2000) indicate that a larger screen is more likely to generate presence. Hou et al. (2012) state that larger screen size enhances presence experienced by video game players. Troscianko, Meese and Hinde (2012) found that in movie viewing the presence level increases with screen size. The distance between the audience and the medium can also affect presence (Lombard and Ditton, 1997), which may relate to the medium size change due to the viewing distance.

The features of the medium could also involve other things – for instance, the visibility of the medium and whether the content is live or recorded (Lombard and Ditton, 1997). Regarding visibility, the presence level will be increased if the medium is barely visible to audience. For example, if viewers can notice the borders of the movie screens, they will feel less presence. Whether the media is live or recorded can also affect presence; for instance, live sports may provide a higher presence than recorded ones.

Furthermore, Lombard and Ditton (1997) propose characteristics of the audience or user, such as experience. For example, if a VR player has the experience of VR game development, he or she may feel less presence because of the knowledge he or she already has. People who are working in the cinema industry may feel less presence when they are watching a movie. However, this may also depend on which game or movie genre they used to work on, which is also related to users' characteristics.

The characteristics of the audience and the medium can all be considered to be the *audience consumption context* and the *medium context*, which represent the situation of the viewers when they are watching vlogs or the features of the medium that presents the vlogs (Section 4.4.2.3, Section 4.4.4). However, these determinants are excluded from this chapter as the study focuses on the factors within the videos themselves during their production, and the research process needs to maintain focus and consistency without distractions. Section 5.4 explains the exclusion of some factors in this research. The next section introduces how these determinants could relate to vlogs and proposes how vlogs could evoke a sense of presence in their audience.

### **5.3.3 Presence Determinants in Vlogs**

Although we consider that existing presence determinants, especially sensory diversity, realism, and quality to create vividness, are useful terms, previous studies have not applied them directly to vlogs. Similarly, past studies on vlogs have also rarely mentioned the sense of presence and its determinants. However, we identified some links between vlogs and presence determinants in vlog research. Researchers have mentioned several elements that construct a vlog, which we consider as relating to the determinants of presence.

For example, Biel, Aran and Gatica-Perez (2011) explored viewers' impression of vloggers' personalities and their non-verbal behaviours by extracting visual, audio, and behavioural elements from vlogs. They found that the non-verbal cues in vlogs connect to the judgement of the vloggers' personalities, which further relate to their social attention. Moreover, in previous research, Biel and Gatica-Perez (2010) found that visual and audio cues including

camera distance, head movement and voicing rate correlated with vloggers' average level of attention received from the audience as average views. The visual and audio cues and the personal behaviours reported in the above study are similar to the presence determinants for vividness such as sensory diversity, including visual factors, quantity of sensory outputs and the sensory breadth (Lombard and Ditton, 1997; Steuer, 1992) of the video. Furthermore, the personal behaviours in a video are similar to the factors that could affect the social realism of the vloggers, which also relates to the concept of social presence (Short, Williams and Christie, 1976). Furthermore, Harley and Fitzpatrick (2009) performed a case study on an elderly vlogger, and examined response videos from his viewers to explore modes vloggers used for building a conversational context. The authors found that factors like eye contact and gestures were used by vloggers to re-establish the features of real-life face-to-face communications via vlogs. We consider these factors to be related to social presence (Gunawardena, 1995; Gunawardena and Zittle, 1997; Short, Williams and Christie, 1976).

#### **5.3.3.1 Social and Sensory Elements for Vlog Presence**

Although some elements in the above research may be seen as causes of presence, there is still no direct evidence of how vlogs can evoke presence. These studies do not directly target presence in vlogs but suggest that presence determinants may exist in them.

However, by considering vlogs to contain both audio-visual factors such as image and sound, and social factors like vloggers' behaviours, the existing concepts indicate that the presence of vlogs could be affected by two main elements: *sensory* and *social elements*. Sensory elements are audio-visual cues from the vlog entry, like colours and sound effects. Social elements refer to the vloggers' social behaviours, such as verbal behaviours like speaking styles, or non-verbal behaviours like facial expressions and body movements. Thus, to explore how vlogs evoke presence, we consider that we should pay explicit attention to sensory and social elements.



We conducted a case study of UK beauty vlogger Zoe Sugg. We used a qualitative content analysis on the sensory and social elements in one of her well-known video types (Haul) to explore how vlogs evoke presence.

## **Section 5.4: Methodology**

Some criteria were considered for the research design. As shown in the discussion of determinants of presence, researchers have indicated that the alteration of presence level is identifiable when the determinants are varied (Section 5.3.2). For instance, the higher the image quality, the higher the presence level, which indicates that when quality shifts in the video, the presence level is affected. Similarly, regarding social elements, if the eye contact or body language is different, the social presence could be affected. Therefore, we decided to use content analysis on a series of vlogs with the similar format. These videos also needed to have a tendency of changing presence levels. The content analysis aimed to identify changes in sensory and social elements in these videos. After identifying the critical changes in these factors, we employed existing theory and research regarding presence to investigate the effect of these changes on presence level and to infer their correlation with the variation in presence throughout the series of videos. In this section, we present the content analysis process.

### **5.4.1 Sampling**

The previous chapters examined video types from all four vloggers to discuss the delivery of vlog consumer engagement factors via content and its relationships with context. However, for the vlog presence study in this chapter, the sample criteria were different.

The selected videos needed to have a similar format to avoid distraction in the analysis. Therefore, the traditional vlog format with the vlogger consistently talking in front of the camera was the most suitable format to choose since it is a consistent one. As we indicated, the application of presence to these vlog formats has also rarely been investigated, compared with other formats that are similar to the traditional media studied by researchers

(Section 5.3.1). Another criterion was that the videos needed to be of the same type, to further maintain the consistency of the sample. Furthermore, the videos had to be regularly produced throughout the vlogger's career. Otherwise, it would be difficult for us to identify shifts of the elements in the videos. To ensure the continuous production of the vlogger's videos, we had to select a video type for which the vlogger was well known to present his or her video characteristics. In other words, we had to choose the vlogger's signature video types.

Furthermore, we had to assume that the selected videos had different presence levels so that we could correlate presence with the changes of sensory and social elements, and observe their effect on presence. To identify whether videos had different presence levels, we referred to the discussion of the relationship between presence and media engagement (Section 5.2). The existing research indicates that the sense of presence evoked from vlogs can affect vlog viewers' media engagement and allow viewers to become more involved in the video content (Lombard and Ditton, 1997; Lombard et al., 2000). This relationship is also related to the effects of arousal (Latulipe, Carroll and Lottridge, 2011), immersion (Lombard and Ditton, 1997; Witmer and Singer, 1998), and the feeling of being transported or absorbed into the content (Lombard and Ditton, 1997; Tal-or and Cohen, 2010). Hence, we consider that the increase of media engagement on the videos should correlate with the changing presence level. As discussed in Section 2.1.2.1, YouTube's critical engagement metrics include views, comments, ratings, and subscribers (Hoiles, Aprem and Krishnamurthy, 2017; Huang, Kornfield and Emery, 2016; Khan, 2017; YouTube, 2017). As media engagement is related to viewers' involvement and their attraction and interest in the video content, we consider views as the primary metric for media engagement that reflects audience experience on the video itself. Therefore, we propose that an increased presence level is reflected by video views indicating an increase in media engagement. The series of selected videos had to have noticeable views change to indicate variation in their presence level.

Overall, the videos selected for analysis had to be, first, in a talking-head traditional vlog format; second, within the same video type; third, a regular production to be able to track changes; fourth, a signature video type to present the characteristics of the vloggers; and finally, there had to be noticeable differences in views between videos.

#### **5.4.1.1 Selection of Zoe Sugg's Haul Videos**

By evaluating all these criteria, we considered that Zoe Sugg's Haul videos were the most suitable videos for our analysis.

Haul videos feature Sugg talking straight to the static camera and introducing beauty or other products she has bought to her audience. This is a traditional vlog format and maintains the same form. It avoided distractions during the comparison in our study. Furthermore, Sugg started Haul videos in 2010 after she started her main YouTube channel and has continued to make them since then, which makes them suitable for observing the potential shifting of elements in the videos over the years. Moreover, Haul videos are a signature video type of Sugg (Meltzer, 2014), which demonstrates her overall vlog characteristics.

In addition, Sugg's Haul videos have had a noticeable view change over time. Observing Sugg's video views until 11 October 2016, all of Sugg's Haul videos uploaded before 11 October 2012 have less than 1 million views. The view boost started on her 11th October 2012 video, which gained over 1 million views. From 11 October 2012 to the video uploaded before October 2016, almost every video has more than 1 million views, and the highest one has over 4 million views. We consider that this viewing pattern indicates Sugg's presence level have been affected, which is reflected by the potential effect of presence level on her videos' media engagement that boosts her video views (views of each video were listed in Table D.1 in Appendix D).

Our criteria also made the other three vloggers' videos unsuitable for our study. For example, Middleton's signature Minecraft and Other Gameplay videos mainly present

gameplay footage. Although he puts a talking-head in the corner throughout the video, the gameplay would create a distraction because the game itself may evoke the presence as a virtual environment. For Singh, her famous videos are comedy performances, which is more related to narrative films with inconsistent formats for comparison. Furthermore, Dawson has diverse video categories. The Product Test and Facts and Secrets videos have consistent formats for observation, but he only started the series four years after his first video in 2010. His Update, Entertainment, and Documentary videos are also randomly produced, which would create the distraction in the study. The video type that is most suitable for this analysis on Dawson's channel is Q&A videos, but they do not present the characteristics of his channel like Sugg's Hauls do.

Therefore, we collected 62 Haul videos from Sugg's main YouTube channel *Zoella* uploaded from February 2010 to October 2016 for observation. The analysis compared all videos from oldest to latest and tried to identify the key factors with recognisable changes. Then, we related them to the presence theories or other theories and resources that could potentially link to presence. Table D.1 in Appendix D shows the Haul videos collected with the video references from 'Haul\_01' to 'Haul\_62'.

### **5.4.2 Content Analysis Process**

Two significant elements had to be explicitly observed for the qualitative content analysis: *sensory* and *social elements*. Sensory elements comprise the visual and audio elements Sugg uses in her videos, which encompasses everything the audience can see and hear. Social elements refer to Sugg's behaviours; this relates to how she acts in front of the camera compared to a face-to-face conversation, especially her verbal and non-verbal behaviours.

The analysis also ignored some aspects that have been discussed as part of the presence determinants (Section 5.3.2). The specific reasons for this are the following. First, vlogs were recorded in real-life. Therefore, the physical realism of objects and characters was not

considered, as it mainly relates to computer-generated scenes such as virtual environments and objects. Second, YouTube videos are traditional online videos. Besides visual and sound, no other sensory elements can be applied to the video like touch and smell. Hence, elements except for audio-visual factors was ignored. Third, we conducted all observations on the same computer screen to maintain consistency, so differences in the media size factor were excluded. In addition, audience characteristics were not included since the study focuses on factors in videos that could relate to presence and we kept the analysis process consistent. However, this might be considered in the future for further measures of the effect of presence. Section 5.5.5 also discusses this issue.

Moreover, apart from *vividness*, *interactivity* is another primary presence determinant. However, since we explored videos only, the interactivity factor was ignored. Previous chapters indicated interaction as a consumer engagement factor in vlogs, but it mainly concerns interaction outside the video itself, like commenting under the video. Interactivity in presence focuses on interactions inside a mediated environment, such as in VR (Steuer, 1992), and traditional vlogs do not have this feature. The next section presents the content analysis process for both sensory and social elements in the video samples.

#### **5.4.2.1 Analysis of Sensory Elements**

Keyframes of the 62 videos were extracted using Windows command software `ffmpeg.exe`.<sup>147</sup> Then, the keyframes were reconnected into a single video based on the uploading dates from 2010 to 2016. This process created a single muted time-lapse. As Sugg's videos mostly maintain the same format of talking in front of the camera within a fixed filming location, using a recreated time-lapse was efficient to identify changes in her videos' visual factors. Furthermore, for audio, all 62 videos' sounds were evaluated by listening to sound effects during the observation of the time-lapse. Considering the consistent video

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<sup>147</sup> `ffmpeg.exe`: <https://www.ffmpeg.org/>

format, the sound evaluation primarily focused on sounds at the beginning, middle, and the end of the video, which was efficient enough to obtain complete impressions of the audio.

During the observation of the time-lapse, when visual changes appeared in Sugg's videos, the specific time on the clip was coded as the moment when the change happened, with a description of the change and which video it occurred in. This helped to record when the change happened during her Haul videos. The process was sometimes accomplished by viewing the clip, but other times repeated observations of the video were needed to gain a complete impression of the changes to code the specific time period. In addition to visual changes, we also coded sound changes on time stamps of the time lapse. Aside from noting changes, repeated observation further identified whether a change shifted or was maintained in later videos. The period for which the changes were maintained was added to the description of when the change was first coded. Some additional notes were taken if there were other changes in the video that might not relate to sensory elements, and additional resources were used to confirm some changes when it was difficult to do so with observation.

After identifying and coding the changes from the time-lapse, similar descriptions of changes and their period of maintenance were grouped by evaluating their similarities. For instance, similar descriptions regarding video quality changes and their maintenance were grouped as *image quality*. The grouped changes were re-observed in the time-lapse and original videos to further justify the results. Finally, evaluations with the existing research and theories were undertaken to determine whether these factors could affect the presence in Sugg's videos.

#### **5.4.2.2 Analysis of Social Elements**

Analysing social elements was a different way by identifying Sugg's behaviour changes in not only consistent video types but also when she talked about similar topics to further ensure consistency and reduce distractions. Among our 62 Haul videos, 15 Primark Haul videos from 2010 to 2016 were selected to analyse in detail. These videos mainly contain

Sugg showing products she bought from Primark, a clothing and accessories retailer. We selected this video series because Primark Hauls were the starting point of Sugg's vlogging, and she has still done it almost every year since 2010 (except for 2014). Observing Primark Haul videos helped to identify her behaviour changes in the Haul series over the years. The Primark Hauls not only maintain the format of Haul videos but also further maintain consistency in the explicit content shown in the video, which further reduces variables that might cause distractions. Sugg's behaviour in all 15 videos was analysed and compared. Table D.2 in Appendix D shows the collected Primark Haul videos with video references from 'Primark\_01' to 'Primark\_15'.

Similar to the sensory elements, during the viewing of the 15 videos, when identifiable changes in Sugg's social behaviour appeared, they were coded alongside the video reference with descriptions of how these changes happened. We also described whether these changes were maintained in later videos after their first appearance. Our analysis was sometimes performed alongside the video, but other times after viewing all videos or after several rounds of video viewing. Repeated viewing was undertaken to ensure that some changes were recorded correctly.

Then, like sensory elements, similar descriptions of the social element changes were grouped and categorised as single factors in social elements. For instance, when the description indicated a change, such as Sugg shifting from looking away from the camera to looking directly at it, the changed factor was noted as *eye contact*. The factor was also re-observed through all selected videos to justify the findings. After identifying the factors, we further evaluated their connection to the sense of presence, especially social presence, using the existing theories and research. Examples of the result of analysing sensory and social elements are listed from Table E.1 to E.3 in Appendix E.

Similar to the content analysis process in Chapters 3 and 4, to ensure trustworthiness, all the video samples including keyframes were watched, observed, and analysed multiple times to

ensure that significant changes and non-changes in Sugg's Haul videos were captured. This helped to evaluate the research process repeatedly and any improvement that could be made to it to further justify our outcomes. Furthermore, time intervals were set for the analysis of at least two weeks after the first round of analysis. Some other sources were also used to triangulate the interpretation of the changes. For instance, some behind-the-scenes footage was used to justify the interpretation of some sensory changes, such as the shifting of sound or shooting techniques. The analysis was a repeated process that entailed constant engagement with the data, comparing different elements and other resources, and obtaining the final research results.

### **5.4.3 Limitations**

This method also has some limitations. First, we used a limited video sample in this chapter. However, Sugg's Haul videos maintain a consistent traditional vlog format, which is a standard format used by other vloggers on YouTube too. We consider that the findings from Sugg's vlogs could indicate the application of presence theory especially to traditional vlog formats, which, as we discussed, have rarely been discussed in presence studies (Section 5.3.1). The regular production also provided us with sufficient details and outcomes to construct an understanding of the research question. We did not ignore the other three vloggers' videos. Our study focused on Sugg's Haul videos, but we also conducted a brief observation of their videos to see whether they showed similarities or differences compared to our findings from Sugg's videos. However, further research could include more investigations to transfer our results to other vloggers to see whether new outcomes could be obtained.

Furthermore, we employed a qualitative approach to describe and interpret the findings, and aimed to explore how vlogs evoke presence via sensory and social elements based on existing theories of presence. This gave us an in-depth and substantial understanding of how presence theories could be extended to vlogging. However, we cannot compare the efficiency of these elements' effects on presence level with each other, and this is not the



focus of this chapter. This could be further analysed in the future with measurement techniques such as presence questionnaires developed by previous researchers (Lessiter et al., 2001; Lombard et al., 2000; Kim and Boccia, 1997; Witmer and Singer, 1998).

Section 5.5 presents the results of the study and interprets their relationships with the sense of presence.

## **Section 5.5: Findings and Discussion**

### **5.5.1 Sensory Elements**

Our results showed that there are recognisable changes in sensory elements in Sugg's videos, which mainly include *colour*, *camera usage*, *image quality*, and *audio quality*. These factors may influence the presence levels in Sugg's videos.

#### **5.5.1.1 Colour**

The first recognisable change in Sugg's videos concerns *colour*. We found that the more recent videos have become more colourful than the previous ones.

In most older videos from February 2010 to March 2012 (Haul\_01 to 13), the colours remain monotonous (Figure 5.1). For example, the first three videos were shot in Sugg's bedroom, and although she uses decorative lights, the whole video maintains the same grey or orange colours (Haul\_01 to 03). From August 2011 to March 2012 (Haul\_06 to 13), Sugg changed her filming location. The furniture in the background like the sofa and curtains have a similar colour. For instance, the two videos on 13 October 2011 and 4 March 2012 (Haul\_08, Haul\_12) were shot in the same location at different angles, and the background maintains the same grey and yellow tones. The video on 2 February 2012 has a brown background colour (Haul\_11). Overall, in the first 13 videos from February 2010 to March 2012, the backgrounds maintain the same plain colour regardless of filming location or decoration. The colours in these videos are also less diverse. For instance, although in the video on 14 December 2011 (Haul\_10) Sugg includes a plant in the frame, it does not change the whole

colour tone compared with earlier videos (e.g. Haul\_08). In the video uploaded on 30 March 2012 (Haul\_13), although there is a lamp in the corner to provide some extra yellow decorative light, the main background is still occupied by a plain wall. However, this is also the moment when the video colours start changing.

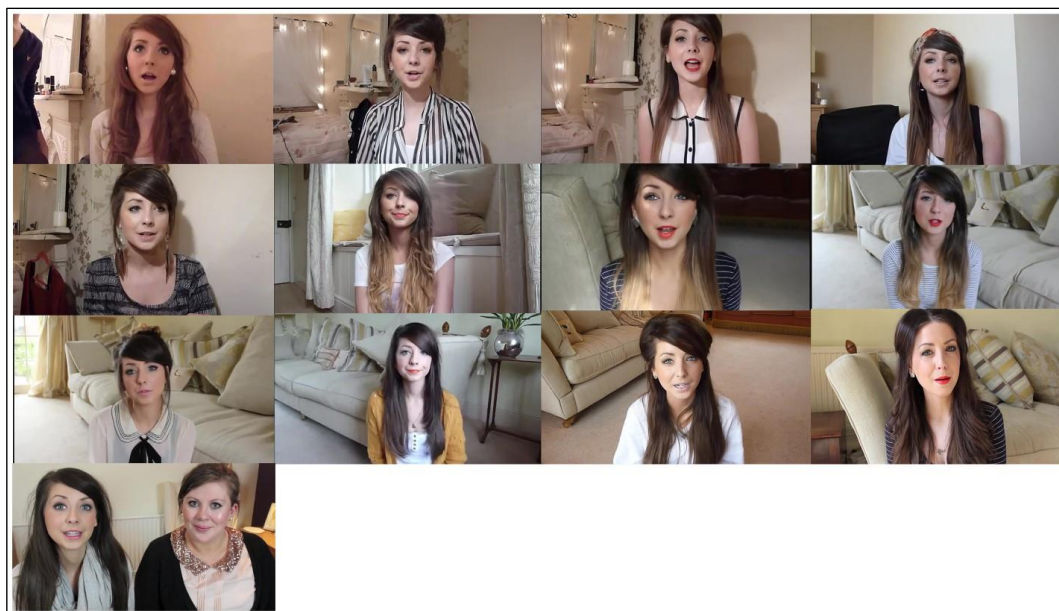


Figure 5.1: Examples of Sugg's video colours from February 2010 to March 2012.<sup>148</sup>

Between 10 April and 22 October 2012, there is more colour diversity in her videos (Figure 5.2). For example, in the video from 10 April 2012, there are a candle and lights on the white dresser (Haul\_14). However, in the videos uploaded on 9 May (Haul\_15) and 11 October 2012 (Haul\_18), the background is a blank wall, which she only uses in these two Haul videos in our sample. There is a more significant change on 22 October 2012 (Haul\_19): in this video, the background colour and the whole video become brighter. Some decorations also appear in the scene, such as the white lights on the curtain, the pink sheet, and the photo on the fireplace.

<sup>148</sup> Row 1: Haul\_01, Haul\_02, Haul\_03, Haul\_04,  
 Row 2: Haul\_05, Haul\_06, Haul\_07, Haul\_08,  
 Row 3: Haul\_09, Haul\_10, Haul\_11, Haul\_12,  
 Row 4: Haul\_13



Figure 5.2: Examples of Sugg's video colours from 10 April to 22 October 2012.<sup>149</sup>

The videos from 22 October 2012 to 20 November 2013 (Haul\_19 to 33) were mostly recorded in the same bedroom. The background decorations also change over time, adding more colours – for instance, flowers, Christmas decorations, candles, and colourful bed sheets. There are a few location exceptions: one in her garden (Haul\_28) and two at her vlogger friends' place (Haul\_26, Haul\_32). However, most of the time her filming location is still her room. From 2 February 2014 (Haul\_34) Sugg started recording videos in her new house. The next two videos were shot in front of a dresser (Haul\_35, Haul\_36). The background colour elements are still diverse, such as the white flowers, an orange storage box and a candle.

In the remaining 26 videos, the location is mostly Sugg's bedroom. Although some videos have relatively less colour, colour sources are still more diverse than in her older videos. For example, in her 18 May 2014 video, the background has yellow decorative lights, flowers, and a purple cushion (Haul\_37). Then, on 24 August 2014 (Haul\_39), the white flowers are replaced by pink ones. On 5 October 2014, the flowers are replaced by a green plant and there is also a maple tree decoration, which adds more red colours to the scene (Haul\_40). In her video from 15 February 2015, she includes both bedside cabinets with yellow flowers and the blue lamps on them (Haul\_44). On 12 April 2015, two framed pictures appear in her

<sup>149</sup> Row 1: Haul\_14, Hual\_15, Hual\_16  
Row 2: Haul\_17, Hual\_18, Hual\_19

video (Haul\_46). After that, she adds more things to her frame. This situation is maintained in her 2016 videos. For instance, on 23 November 2015, she starts using decorative lights on the back wall, and she mostly maintains a similar style in her later videos in 2016 (Haul\_53 to 62). In conclusion, we found that more colour elements were added to Sugg's videos over time. Figure 5.3 shows video examples after 22 October 2012 until the year 2016.

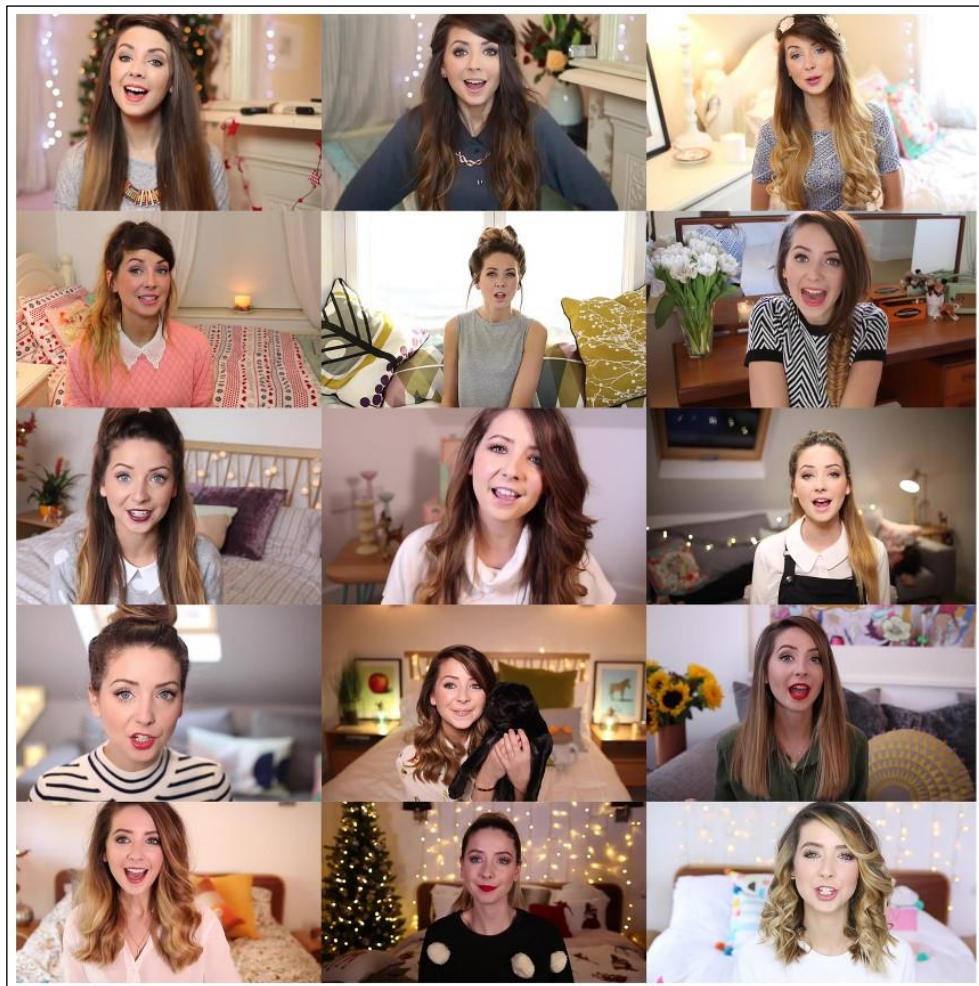


Figure 5.3: Examples of Sugg's video colours after October 2012 to the year 2016.<sup>150</sup>

<sup>150</sup> Row 1: Haul\_21, Haul\_23, Haul\_29  
 Row 2: Haul\_31, Haul\_34, Haul\_35  
 Row 3: Haul\_40, Haul\_41, Haul\_42  
 Row 4: Haul\_43, Haul\_46, Haul\_50  
 Row 5: Haul\_52, Haul\_55, Haul\_57

## Colour and Presence

We consider colour to be one factor that may affect Sugg's videos' physical presence, as previous studies have indicated the correlations between colour variety and audience feelings.

For instance, Gorn, Chattopadhyay and Yi (1993) explored the relationships between subjects' emotions and colour differences in printed advertisements in magazines. They used three variables – hue, lightness, and chroma – to alter the appearance of an advertisement and tested them on different subjects. Their results showed that colours with higher chroma, which means higher saturation, made subjects feel more aroused. Detenber, Simons and Reiss (2000) conducted a study on viewers' emotional responses to coloured and monochrome television clips, and found correlations between colour and emotion. Coloured videos were reported to be more positive than monochrome clips.

Kaya and Epps (2004) chose colours with different hues but fully saturated chroma and analysed college students' colour responses. They found that the principal hues (red, yellow, green, blue, and purple) were mostly rated as positive. They also found that grey received the highest negative response. Suk and Irtel (2010) conducted experiments on participants' emotional response to colours on both surface (e.g. printed material) and digital (e.g. computer screen) colour. They selected principal hues and classified them into five tones: dark, deep, vivid, brilliant, and light. They found that participants rated the vivid tone, which has higher chroma and lightness than dark and deep tone, as highly arousing and dominant.

Although the above studies were not related to the sense of presence, two keywords were noticed: 'arousal' and 'emotion'. Arousal is one of the effects of presence (Lombard and Ditton, 1997; Lombard et al., 2000). On the other hand, Lombard et al. (1997) suggest that images created by a larger screen size is more likely to be arousing and remembered and increase the presence level. Although they were focusing on screen size, this still indicates that arousal is not only caused by presence but may also affects it. Therefore, we consider

that if a vlog contains colour tones that make the audience feel aroused, it may affect the presence level of the video. In addition, Gorn, Chattopadhyay and Yi's (1993) research also indicate colours with high chroma lead to high arousal than the ones with lower saturation (appear to be greyer). This suggests that if the video contain more grey colours (like Sugg's older videos), it may correlate with less presence.

Emotion is also an element that affects presence level. For instance, Baños et al.'s (2005) study showed that participants who reported strong positive emotional reactions to virtual environments also gained a high level of presence, indicating the correlation between emotion and presence. Riva et al. (2007) directly studied the correlations between presence and emotion in virtual environments. They found that participants' emotions influenced by the environment affected the presence experienced. Therefore, if different colour tones in vlogs can affect a viewer's emotions, they could also generate different levels of presence.

Thus, colour sources in Sugg's videos could be a factor that evokes presence for her audience.

#### **5.5.1.2 Camera Usage**

Another sensory factor in Sugg's videos is the *camera usage*. After noticing changes in Sugg's camera usage, we re-evaluated this factor in all videos. This evaluation was mainly based on camera techniques according to Giannetti (2007). The changes mainly relate to *camera angles* and *shot types*. The shifting of the *depth of field* was also observed during our analysis.

#### **Camera Angles**

*Camera angles* are determined by the position of the camera (Giannetti, 2007). There are five basic camera angles in filmmaking: *bird's eye view*, *eye-level angle*, *low angle*, *high angle*, and *oblique angle* (Giannetti, 2007). We found that low angles are mainly used in Sugg's early videos from February to August 2011 (Haul\_01 to 06), in which Sugg performs



a 'looking down' gesture. Then, from 15 September 2011 until 21 July 2012, high angles are mostly used (Haul\_07 to 17). These angles allow Sugg to perform a 'looking up' gesture. She then lowered the camera angles again before she moved home. For instance, the videos from 11 October 2012 to 20 January 2013 use eye-level angles (Haul\_18 to 22), which means her eyes are looking straight into the camera, not up or down. Sugg then keeps using eye-level or high angles in the videos from 3 February to November 2013 (Haul\_23 to 33). After she moved home, in the rest of the videos from February 2014 to 2016, most camera angles become eye-level angles and sometimes high angles (Haul\_34 to 62). Thus, overall, we found that except for the first six videos, camera angles in Sugg's videos are mainly eye-level and high angles (Figure 5.4).



Figure 5.4: From left to right: examples of low, high, and eye-level angles (Haul\_04, Haul\_17, Haul\_59).

### Shot Types

Another camera change in Sugg's videos concerns *shot types*, which is defined by 'the amount of subject matter that's included within the frame of the screen [bold in original removed]' (Giannetti, 2007. p11). After we identified changes in shot types, we observed them by referencing Smith's (2013) guide (Figure 5.5) and simplified them into three main shots: *close-up* (contains *extreme close-up*), *medium* (contains *close-medium*), and *long shots* (contains *medium* and *extreme-long shots*). We found that Sugg mostly uses close-up and medium shots. The close-ups show only Sugg's head and a bit of her shoulders; medium shots show her waist up to the head. Sometimes Sugg uses long shots to show her whole body when she is trying on clothes (Figure 5.6).

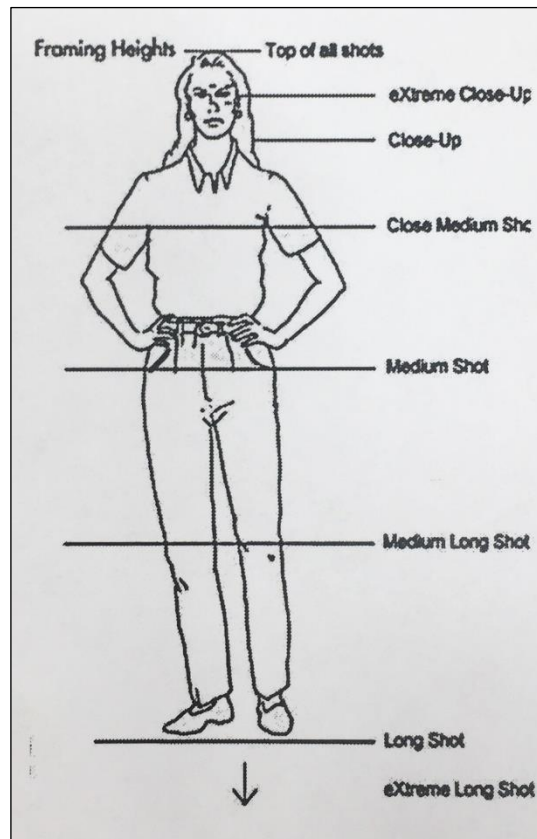


Figure 5.5: Shot Size gauge (Smith, 2013, Figure 9.3, p53).



Figure 5.6: From left to right: Examples of a close-up shot, medium shot, and long shot (Haul\_56, Haul\_45, Haul\_60).

### Depth of Field

Another change discovered during the analysis relating to the camera concerns the *depth of field*. From the first Haul video in 2010 to the one on 11 October 2012, Sugg use a deeper depth of field, in which the visibility of both the foreground and the background is equal (Haul\_01 to 18). Sugg then makes a noticeable change on 22 October 2012 (Haul\_19): most



of the videos after this date share a similar shallower depth of field. In these videos, Sugg's face is in focus and the background is blurry. The shallow depth of field separates Sugg more from the background (Figure 5.7). Not all videos from 22 October 2012 to 11 September 2016 (Haul\_19 to 62) share the same level of background blur. However, a shallow depth of field is still the main feature of her videos, especially the ones after 22 October 2012 (Haul\_19).

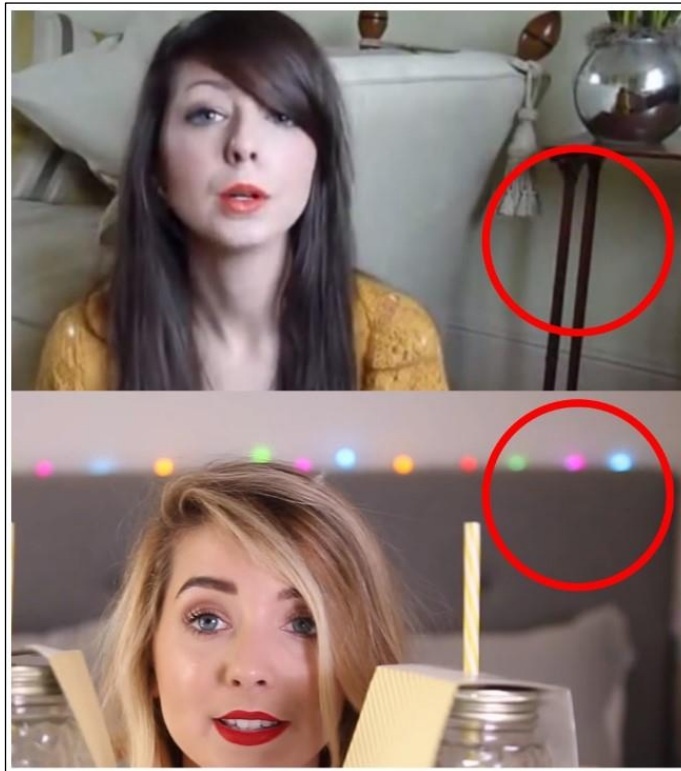


Figure 5.7: Depth of field, deeper (top) vs shallower (bottom):

the circles show background areas that are in focus (top) or out of focus (bottom)

(Haul\_10, Haul\_62).

### Camera and Presence

Camera usage is another factor that may affect presence in Sugg's videos. Among all the camera angles, the eye-level angle is the most natural. It presents the scene from a person's point of view. Giannetti (2007) indicates that the use of eye-level angles allows the audience to forget the existence of the camera, which may make them feel that they are observing the

character with their naked eyes. It is a sense of presence as the feeling of non-mediation (Freeman et al., 2000; Lombard and Ditton, 1997). Viewers may feel they are observing Sugg's behaviour and her video environment directly from their point of view rather than the screen.

Furthermore, Giannetti (2007) states that the high angle makes the character look less important and gentle, and increases the significance of the environment. This angle may allow the audience to pay more attention to Sugg's filming environment and result in the sense of being in that location, or the sense of 'being there' as physical presence. In contrast, the low angle enhances the importance of the subjects and make them look dangerous and dominant. Thus, both low and high angles in Sugg's videos may affect her viewers' feelings. A higher camera angle may make her look less aggressive, while lower angles may result in viewers' feelings of her dominance. We consider that switching from low angles to high or eye-level angles may reduce viewers' feeling of her dominance and increase the equality or closeness between her and her viewers, which may affect the sense of intimacy (Argyle and Dean, 1965; Short, Williams and Christie, 1976) for her social presence.

Changing the camera angle to eye-level could also affect the eye contact between the vlogger and viewers. Böcker and Mühlbach (1993) studied the effect of different eye contact angles in video conferences by using different camera angles. They found the removal of vertical eye-contact angles provided higher presence reflected by subjects' feeling of being looked at or addressed, than the eye-contact with both vertical and horizontal angle. As eye contact is one of the elements affecting the level of intimacy that associates with social presence (Argyle and Dean, 1965; Short, Williams and Christie, 1976), the changes in camera angle from a lower to a more face-to-face or eye-level angle in Sugg's videos may affect the social presence levels of her videos.

Regarding shot types, close-up and medium shots are standard in her videos. The close-ups increase the significance of the objects (Giannetti, 2007), so they may allow Sugg's audience to pay full attention to her. Also, filmmakers use close-ups to increase the intimacy of the film's characters (Bousé, 2003), and intimacy is connected to social presence. Medium shots are a suitable choice for shooting dialogues (Giannetti, 2007), which may also draw the attention to the characters. Smith (2013) examined viewers' attention with multiple shot sizes, and the results showed that close-medium and medium shots created more attention than the others. Thus, both close-ups and medium shots may draw the audience's attentions to Sugg when watching her videos. We also consider that the close-up or medium shots may allow viewers to focus more on her behaviours in the video, which may potentially make her other social elements for social presence, discussed in Section 5.5.2, more visible and effective.

Furthermore, Huang, Olson and Olson (2002) indicate that: 'Physical placement of video cameras, zoom angles and monitor distance can distort people's perceptions of closeness and height.' (p717) Hence, both close-up and medium shots close the distance between vloggers and their audience, which simulates physical proximity and could affect Sugg's intimacy or immediacy (Argyle and Dean, 1965; Gunawardena, 1995; Gunawardena and Zittle, 1997), and may affect her social presence.

Moreover, the depth of field in Sugg's videos creates a feeling of dimensionality, which is another factor that triggers presence (Lombard and Ditton, 1997). The shallower depth of field creates more focus on Sugg's face or her upper body, which simulates how our eyes perceive objects in real life when we are focusing on a person's face. Furthermore, the focus on Sugg may make her other behaviours that relate to social presence more prominent for the audience to perceive. These behaviours are further discussed in Section 5.5.2. Overall, the camera usage in Sugg's videos may affect presence.

### 5.5.1.3 Image and Audio Quality

We also found shifting *image* and *audio quality* in Sugg's videos. Image quality mainly refers to the video resolution. After noticing this change, we further observed the image quality in each selected video based on YouTube quality settings, and found an increasing quality of her videos.

For instance, in her older videos, like the first two on 16 February 2010 and 25 February 2011, although their highest qualities are 720p, we recognised pixel tiles, and the images are blurry overall (Haul\_01, Haul\_02). From 13 March to 14 December 2011, videos' qualities are 480p (Haul\_03 to 10), but they are visually clearer than the first two videos. This is perhaps due to a change in recording equipment. On 2 February 2012, the quality becomes higher again (Haul\_11), reaching 1080p. However, after this video, until 21 July 2012, the videos maintain a resolution of 720p (Haul\_12 to 17). After that, from 11 October 2012 to the later videos in 2016 (Haul\_18 to 62), almost all videos are 1080p (except Haul\_40, 41 and 42). This resolution is also trending and used in most YouTube videos nowadays.

Regarding audio, before 30 December 2012, Sugg's audio was possibly recorded via the built-in microphone in her camera, as the sound is not clear or focused enough. From the video on 30 December 2012 (Haul\_21), the audio is clearer and more focused. In a behind-the-scenes image presented by Stylist (2014) and the clips from the documentary (The Creators, 2015) (Figure 5.8), Sugg sits on her bed with a camera with an on-camera microphone, or shotgun mic. Comparing the room in the image to the clips from the Haul videos, the picture must have been taken in 2014 after she moved to Brighton because the dresser and the bed are the same as in the Haul videos uploaded on 9 March 2014 and 18 May 2014 (Haul\_35, Haul\_37). At this time, her video sound quality has already become clear and focused. This is evidence that Sugg uses on-camera microphones in her later videos. Similar sound quality is maintained in her 2016 videos.

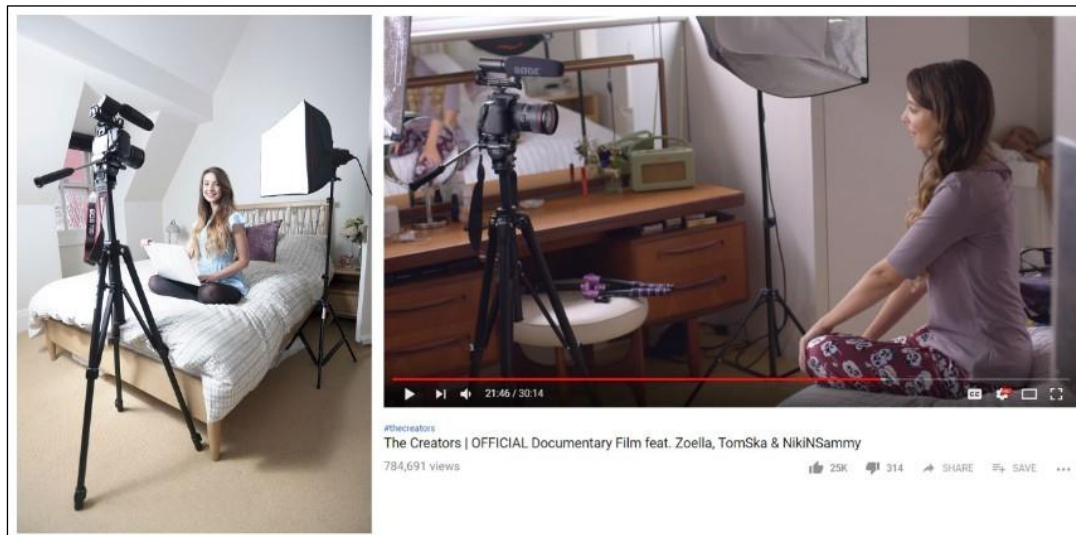


Figure 5.8: Sugg's filming equipment includes the on-camera microphone shown in the behind-the-scenes image (left) (Stylist, 2014) and video clip (right) (The Creators, 2015).

### Quality and Presence

Image quality is crucial for generating presence. The quality determines how well the audience will receive other presence determinants. For instance, high image quality makes details in the video clearer for viewers to see. Reeves, Detenber, and Steuer (1993, as cited in Lombard and Ditton, 1997) indicate that higher quality images in videos create a more realistic feeling for the audience. Although the products, filming environment, and Sugg herself in the video are real because the vlogs are recorded in real life, the high quality of the videos may make them look like they are being presented directly in front of the viewers. The quality of the image also improves the effect of camera use. For instance, Böcker and Mühlbach (1993) found not only the effects of eye-contact angles created by cameras on presence, but also found that low-quality video decreased the visibility of eye movement and affected the presence in video conferences.

Researchers have also directly indicated the importance of overall image quality on the effect of presence. Lombard and Ditton (1997) suggest that image quality can affect

presence level. Bracken (2005) conducted a study and concluded that the image quality affects the presence level of television. The researcher indicates the results support Lombard and Ditton's (1997) speculation. In a further study, Bracken (2006) found that higher image quality caused high levels of presence in television news programmes. Bracken's (2014) subsequent research found that participants who watched higher quality commercials experienced a greater sense of immersion and presence than those who watched a low-quality programme.

High image quality may also make other aspects more visible. For example, in Sugg's videos, better video quality makes the background colour sources more visible. Therefore, the higher and lower image quality of Sugg's videos from different time periods may affect the levels of presence perceived by her viewers.

Audio quality of Sugg's video may affect the sense of presence too. Doornbusch (2004) present important elements in the sound design to enhance presence. They state that to evoke presence, the source of the sound should be authentically recognised as coming from the particular elements in the environment. The sound quality in Sugg's videos became focused and clear, which made her speech more precise. This change matches the indication of sound source recognition by Doornbusch (2004), and makes the viewers more clearly perceive the speech as being from Sugg in the video, like how they perceive verbal conversations in real life. Thus, the sound quality in Sugg's videos may also evoke presence for vlog audiences.

All in all, based on our results, sensory elements may evoke the sense of presence in vlogs via the effects of colour, camera usage, image quality, and audio quality.

## 5.5.2 Social Elements

Our analysis also showed changes in social elements in Sugg's videos, namely *eye contact*, *facial expressions*, *conversations*, and *gestures*. We propose that these factors mainly affect the social presence in Sugg's videos.

### 5.5.2.1 Eye Contact

Since her first Primark Haul video, Sugg has made *eye contact* with her audience by looking directly at the camera. However, in her older videos, she does this less frequently. For example, in her first Primark Haul on 16 February 2010, although Sugg is looking at the camera at the beginning, she mostly does not do so while she is showing products (Primark\_01). This may be because she is watching the screen of the camera or computer screen rather than the lens.

The next two videos share the same feature, in which Sugg seldom looks at the camera, especially when she shows the products, though she sometimes looks at the camera when she is empty-handed (Primark \_02, Primark\_03). On 6 August 2011, her looking direction changes from her left to her right (Primark\_04), but she still rarely looks at the camera when she is showing products. On 13 October 2011, the eye contact is slightly more frequent. Similar to previous videos, she looks at the camera before showing the products but looks somewhere else when the showcasing starts (Primark\_05). The same thing happens in the video uploaded on 14 December 2011 (Primark\_06). After that, all three videos on 4 March, 10 April, and 21 July 2012 are similar. In these videos, Sugg continually looks to her right when showing products (Primark\_07 to 09). In the video on 4 March 2012, she is also aware of her looking direction and explains: 'I keep looking in the screen, I'm really sorry, I'm not used to going with this camera and it's quite nice to be able to see what I'm filming' (Primark\_07. 00:08:12). This is a sign that she has noticed her lack of eye contact with the audience. Hence, in later videos, she may intentionally increase eye contact by looking directly at the camera. Overall, we found that eye contact already existed in her first Primark Haul, and became more common until 21 July 2012 (Primark\_01 to 09).

A significant change happened on 22 October 2012, which is also when the camera usage, colours, and quality shifted noticeably (Primark\_10). In this video, Sugg starts looking at the camera and making constant eye contact with her audience, whether she is showing products or not. From this video through the rest of her Primark videos from 2013 to 2016 (Primark\_11 to 15), when she is showing a product, she also makes eye contact. Examples are shown in Figure 5.9.



Figure 5.9: From top to bottom: examples of shifting eye contact in Sugg's videos (Primark\_01, Primark\_08, Primark\_13, Primark\_15).



### 5.5.2.2 Facial Expressions

Another changing factor is *facial expressions*. In the first four Primark Haul videos (Primark\_01 to 04), Sugg's facial expression is more nervous. Although she becomes relaxed in the outro, during the showcasing of the products her expressions are mostly less diverse. Some changes happen in the video from 6 August 2011, in which she starts being more natural and showing her smile (Primark\_04). A similar situation can be observed in the next videos (Primark\_05, Primark\_06), in which she starts smiling in front of the camera often. In 2012, her smiling in front of the camera is frequent and her facial expressions are more relaxed. For instance, she smiles in almost the whole video on 4 March 2012 (Primark\_07), and the two following videos are similar with relaxed facial expressions (Primark\_08, Primark\_09).

Overall, Sugg's facial expressions become more natural, relaxed, and less severe over time, especially from 22nd October 2012 to the remaining five videos until 2016 (Primark\_10 to 15). This is also the date when she modified her colour, camera usage, and eye contact frequency. Her facial expressions are more vivid. She maintains the management of her facial expressions through to the 2016 video we collected (Figure 5.10).



Figure 5.10: From top to bottom: examples of the shift in facial expressions in Sugg's videos (Primark\_03, Primark\_07, Primark\_14).

### 5.5.2.3 Conversations

The style of *conversations* has also changed. Sugg's newer videos contain more natural conversation. Her speaking is more fluent, and is more similar to talking to a real person instead of the camera. For instance, in her older videos, especially those from 2011, she shows products and explains them with little other conversations. Although sometimes she talks to people in her room for a short period or shows some bloopers after the video, her way of talking and behaving still looks like acting in front of a camera. Her speaking voice is also relatively low. In later videos, especially from 2012, she not only shows the products but also adds more conversations that feels more natural in a face-to-face conversation.

Sometimes during the editing, she does not cut out additional words she spoke or moments when her filming was disrupted. She already did this in her earlier videos and continuous doing it in her later ones. A typical example is in the video on 11 September 2016 (Primark\_15), where she shows not only products but also keeps the moment when she complains about the lighting: 'Never film videos on cloudy days.' (00:00:40) She also expresses her feeling about her dogs when they disturb the filming process: 'No, there is nothing to bark at.' (00:01:59) These actions are also similar to self-presentation behaviour by presenting her experience and surroundings (Section 3.4.2.1), and a feeling of authenticity may be created when she leaves her uncut moments in her videos (Section 3.4.2.2). In addition, Sugg's speaking voice becomes louder and more confident in her more recent videos.

#### **5.5.2.4 Gestures**

Sugg adds more *gestures* in her videos over time. In her first four Primark videos from February 2010 to August 2011 (Primark\_01 to 04), besides the gestures of showing the products, there are few additional significant movements. For instance, she occasionally adds some movements when she is explaining things in the 13 March 2011 video, but most of the time she sits still, talking to the camera with her hands in her lap (Primark\_03). Even though she makes some hand movements, they seem intense, which makes her look nervous.

Her hands start moving more in front of the camera in later videos when she is trying to explain or emphasise something. For instance, at the beginning of her video from 4 March 2012, she performs a quick hand movement when she is explaining things (Primark\_07). Furthermore, in videos on 10 April and 21 July 2012, when she shows some products to her audience, she also starts moving her hand when she is explaining and describing the products (Primark\_08, Primark\_09). From 22 October 2012 to the most recent video in the sample (Primark\_10 to 15), she includes more relaxed gestures, especially hand movements, in her videos, which makes her behaviours seem more natural, as in real-life

conversations (Figure 5.11). In other words, it makes her way of speaking in the videos more like everyday conversation. Overall, we found that Sugg has added frequent and natural hand movements in her videos when she is showing and explaining products, or when she is explaining other things while empty-handed.



Figure 5.11: From top to bottom: examples of the change of gestures in Sugg's videos (Primark\_04, Primark\_11, Primark\_14).

### **Social Elements and Presence**

We consider that the factors found in social elements may primarily affect Sugg's social presence. Sugg's viewers may feel that they are with the vlogger and sense that she is talking to them face-to-face. Two significant items that associate with social presence are intimacy and immediacy (Argyle and Dean, 1965; Gunawardena, 1995; Short, Williams and Christie, 1976). We consider that eye contact, facial expressions, conversations, and

gestures in Sugg's videos affect both her intimacy and immediacy. We also suggest that sensory elements, especially camera usage, and audio and image quality (Section 5.5.1), may have an impact on the effectiveness of social elements.

Argyle and Dean (1965) indicate that eye contact is essential to create the feeling of people being fully engaged in a communication in real life. Therefore, Sugg's constant eye contact may create the feeling that she is participating in such a conversation, which may affect the sense of social presence in her videos. Freeth, Foulsham and Kingstone (2013) tested the relationship between eye contact and eye movement on participants' question answering with a real-life asker or one recorded in videos. They found that participants mostly looked at the asker's face during interactions in both live and recorded situations. In an interview, Sugg indicated that viewers like her Haul videos because 'it's like you've been shopping with your friends and you look back over what you have bought' (Sheffield, 2014. para. 10). This indicates that viewers may mostly focus on her face because of the face-to-face communication style created by the format of her Hauls. It makes her eye contact noticeable and may affect its efficiency regarding social presence.

In terms of facial expressions, Sugg's smiling and natural expressions may affect her intimacy (Argyle and Dean, 1965) that correlates with her social presence. They may also influence feelings of psychological distance between Sugg and her viewers as the immediacy level (Gunawardena, 1995; Gunawardena and Zittle, 1997). Aragon (2003) proposed guides to create social presence in a text-based online learning environment, and suggested the use of emoticons to simulate facial expressions as non-verbal cues for learners to interpret communicators' messages. Although it concerns a text-based environment, this suggestion reflects the importance of facial expressions for social presence. Overall, we suggest that the changes in Sugg's expressions from tense to natural may affect her social presence in front of the audience.

Regarding gestures, Richmond, Gorham and McCroskey (1987) highlight body movement as the non-verbal immediacy behaviour and state: 'A physically active teacher provides both visual and auditory sensory arousal.' (p579) Arousal can also enhance presence (Lombard et al., 1997). Hence, Sugg's increased body movements may affect her level of immediacy, make her viewers feel aroused and effect social presence. Hackman and Walker (1990, as cited in Gunawardena, 1995) indicate that the avoidance of strained body positions can be used by teacher to convey immediacy. Therefore, Sugg's shift in gestures from tense to relaxed may increase the immediacy between her and her audience and make her body movements more similar to the ones in real life during a conversation, thus affecting her social presence.

We suggest conversations may also modify immediacy level, as immediacy can also be conveyed verbally in addition to non-verbal behaviours (Gunawardena, 1995). So, adding different conversation styles may have an effective influence on the immediacy level in addition to non-verbal cues. Furthermore, Frobenius' (2014) research reveals that vloggers use different conversation methods and speaking styles to involve viewers, which we consider could be another way to increase immediacy and enhance social presence. Thus, the shift from nervous instruction to casual conversation style in Sugg's videos may change immediacy levels and alter her social presence, making the cameras seem non-existent and allowing the audience to perceive her behaviours as more real-life based. Vocal expressiveness also relates to immediacy of the communicator (Richmond, Gorham and McCroskey, 1987). This indicates the change of Sugg's speaking voice from lower to louder and more confident may also affect her immediacy and social presence. Moreover, as we mentioned, leaving mistakes and errors in her videos correlates with her *authenticity*, to present a more unfiltered self to her audience (Section 3.4.2.2). The creation of authenticity with uncut moments may also relate to social presence when viewers consider Sugg in the video makes mistakes like other people in real-life. This also applies to other examples presented in Section 3.4.2.2, such as vloggers' presentation of their struggles as normal people have. It may result in audiences' empathy and cause consumer engagement, but at

the same time it may also affect vloggers' social presence as being perceived as 'real people'.

Moreover, the efficiency of Sugg's addition of eye contact, gestures, conversation, and facial expressions with regard to social presence may also be correlated with other sensory factors, especially camera usage, and image and audio quality. For instance, Böcker and Mühlbach (1993) found different eye contact angles created by cameras in video conference affected the sense of presence that reflected by the feeling of being addressed or looked at. Therefore, the change in the camera angle plus the increasing eye contact in Sugg's videos may further affect the social presence perceived by her viewers. The eye-level angle also may reduce viewers' awareness of the camera (Giannetti, 2007), and make viewers feel like they are directly observing Sugg with their naked eyes. Therefore, eye-level angles may make viewers feel that Sugg's natural facial expressions, eye contact, and gestures are more like those in real-life, face-to-face communication. Moreover, close-ups, medium shots and shallow depth of field may direct more of the audience's attention to the vlogger in the video and make social elements more noticeable, which may boost their influence on Sugg's social presence.

According to Böcker and Mühlbach's (1993) research, high image quality may enhance the visibility of eye movements too. Thus, Sugg's eye contact under the high image quality may be more noticeable to viewers and more effective for her social presence. This may also make Sugg's other social elements (facial expressions and gestures) clearer to her viewers and more effective in evoking social presence. Furthermore, audio quality in terms of focused and clear speaking sounds may make Sugg's conversation more efficient for social presence, especially when her speaking style is more natural and confident.

All in all, based on our outcomes, social elements may evoke the sense of presence in vlogs via the effects of vlogger's eye contact, facial expressions, conversations and gestures.

### 5.5.3 Other Changes

In addition to changes that relate to presence determinants, we found other changes that might have potential connections with presence. For instance, Sugg's style, such as her hair, makeup, and clothing, changes over time. The items in her Haul videos become more diverse in newer videos. For instance, in Sugg's newer videos, she also shows items like homeware and stationery products, in addition to beauty and fashion products.

As we mentioned, viewers' own experience when consuming the media product may also affect their presence level (Section 5.3.2.3). Thus, the changes in Sugg's style may generate social presence in those viewers who behave the same way she does, as they may consider her behaviours to be similar to theirs. The diversity of products may also affect social presence levels, as it could make some viewers think Sugg has similar interests to them.

In the next section, we present further observations on the views on these Haul videos of Sugg's to interpret the effect of these changing factors on her videos' presence and media engagement.

### 5.5.4: Presence Factors and Media Engagement

As we mentioned, Sugg's videos show varying levels of presence, which we see as being reflected in the increasing video views caused by the effect of presence on her media engagement (Section 5.4.1.1). After we discovered changes in sensory and social elements that are correlated with presence in her videos, we observed the moment when the changes happened again and examined her video views. We primarily focused on the view boost from 11th October 2012. The observation results further suggest a correlation between the elements discovered in her videos and video views.

As indicated in Section 5.4.1.1, as of 11 October 2016, videos uploaded between February 2010 and July 2012 have less than 1 million views (Haul\_01 to 17). Then, the videos uploaded since 11 October 2012 (Haul\_18) have reached over 1 million views. However, in



the 11 October video, Sugg only recorded in front of a white wall. The same setup can also be seen in a video from 9 May 2012 (Haul\_15), but with less than 400,000 views. We consider that the increase in views may correlate with the change in image quality, because 11 October 2012 is also the date when Sugg started maintaining 1080p videos to make her physical appearance clearer in front of the camera. This may result in higher presence, and therefore increased her audience's media engagement. Then, from 22 October 2012 (Haul\_19) to 2016, when colour, camera, depth of field, and video quality were modified, her views are constantly above 1 million. Almost every video from 11 October 2012 to 11 September 2016 (Haul\_18 to 62) has more than 1 million views, and the highest has over 4 million (Haul\_45), except for the videos on 17 March 2013 (Haul\_24) and 9 June 2013 (Haul\_27), which both have over 900,000. The view boost could be caused by changes in sensory elements, such as more colours, higher quality, and better camera work, which may increase her presence level and affect the media engagement of her audience.

Each of the 15 Primark Haul videos posted before 22 October 2012 (Primark\_10) has less than 1 million views. In these videos, Sugg uses less eye contact, less natural facial expressions, less natural conversation, and more tense gestures. From 22 October 2012, the views increase. This is the moment when she changed not only her social elements but also other sensory elements like colour, camera, and quality. Therefore, the viewers' media engagement may also be affected when Sugg's social presence influences her audience's viewing experience.

Overall, the increase in view count when Sugg made significant changes to her social and sensory elements suggests the effect of these factors on the presence in Sugg's videos, reflected by its influence on her audience's media engagement. However, we realise that number of views might also be correlated with other things, such as subscriber count (Hoiles, Aprem and Krishnamurthy, 2017). Nevertheless, we consider Sugg gaining more views or subscribers may indicate that viewers had a positive experience that involved them in her video content; this could be a sign of high media engagement that is affected by presence.

Further research could consider more presence measurement techniques to calculate the correlation between sensory and social elements and the level of presence to see which factors are most efficient to evoke presence. It could then also examine these factors' effects on video views.

### **5.5.5 Presence and Content, Presence and Context**

We consider that sensory and social elements for evoking presence relate to the vlog content discussed in Chapter 3, which relates to information audiences directly perceive from videos. The sensory and social elements focus more on how the content is presented audio-visually to the audience – for instance, the quality of the content, the camera usage to present the content, and how vloggers behave to present themselves in the content. Chapter 4 also indicated that the context of vlog production can affect vloggers' delivery of consumer engagement factors in their videos. Based on the changes in sensory and social elements in Sugg's videos as part of her vlog content, and the characteristics of presence, we propose that some of the changes in the content and their efficiency with regard to presence could also be conditioned by different contextual factors.

Regarding sensory elements, for instance, we found that Sugg's videos became more colourful due to the addition of different room decorations. This could be due to Sugg's past apprenticeship in interior design (Sheffield, 2014), which is her vlogger context. Her experience of interior design may have resulted in the change of her room decoration and affected her colour sources in her later videos. The change of image quality was also affected by the medium context, as YouTube supports high-quality videos. Regarding sound quality, in a Haul video from 2014 when she moved to a new home in Brighton, Sugg's voice is less focused than in her previous video (Haul\_34). She explains in the video that her new home has caused the sound issue because it has less furniture, so there are echoes when she speaks (00:00:22). Thus, sound quality in this video was affected by the filming location. It is the context of location as a physical environment context that affects the sound quality of her video, which may in turn affects presence.

Social elements may also be affected by context. For instance, we infer that eye contact along with other changes like conversation, gestures, and facial expressions may be affected by Sugg's context. In her early videos, she may have felt more nervous and less confident because she had less experience filming vlogs. Furthermore, her social anxiety issues may also have resulted in her nervous appearance. Then, in her later videos, she may have been overcoming this issue and become more natural and confident in front of the camera. For instance, following the Haul video uploaded on 22 October 2012 (Primark\_10) in which her social behaviours changed, she unveiled her social anxiety problem in November 2012 (ZS\_58, 2012). In the video, she indicates how she is trying to deal with the problem. This may have resulted in her more confident behaviour in front of the camera. Sugg also discusses this in a documentary, stating that she has become more confident: 'So I just think: "Right, if you have a panic attack, then so what? Just carry on."' (The Creators, 2015. 00:16:51) This further suggests that her context of experience may have affected her social behaviour in her later videos with a more confident voice, natural gestures, and facial expressions.

The effectiveness of the sensory and social elements' influence on viewers' sense of presence may also be influenced by their consumption context. Studies have reported that larger screen sizes were more likely to evoke presence or generate higher presence (Hou et al., 2012; Lombard et al., 2000; Troscianko, Meese and Hinde, 2012). Therefore, whether viewers watch vlogs on a large or a small display may affect the presence level. Furthermore, YouTube offers live stream functions, and Singh has used them for her Q&A videos. If Sugg's videos were presented in real time rather than being recorded, this might also affect her presence level (Lombard and Ditton, 1997).

Furthermore, according to Lombard and Ditton (1997), the audience's characteristics may affect presence level too. For example, as we indicated, Sugg's changes in style and showcased products may affect the social presence perceived by people who have similar behaviours as she does (Section 5.5.3). Furthermore, viewers with sufficient knowledge

about video filming, editing, and setting may be less likely to be affected by changes in her sensory elements in terms of presence.

Therefore, the presence that is affected by the presentation of content may also be affected by different contexts of vlog production and consumption.

## **Section 5.6: Presence in Other Vloggers' Videos**

In addition to the content analysis of Suggs' videos, we also conducted a brief observation of the other three vloggers' video types with similar formats as Sugg's. We found similar changes in the sensory and social elements in some of these videos. This indicates that the factors that we found to affect presence in Sugg's videos also apply to the other three vloggers.

### **5.6.1 Lilly Singh**

Like Sugg's Haul videos, Singh's Life Chat videos are consistent with her talking straight to the camera and discussing life-related topics. By comparing her latest videos in 2017 with the earlier ones in 2011 (Figure 5.12), we found noticeable changes that are similar to Sugg's. For example, in one of her later videos in 2017,<sup>151</sup> she presents a list of different kinds of break-ups. Regarding sensory elements, books on the shelf in the background add some colour variety, though the video is not as colourful as Sugg's. The camera is close-up with an eye-level angle. The shallow depth of field makes Singh stand out from the background to attract viewers' attention. The video has high image quality (1080p), but her voice is not as clear and focused as Sugg's. For social elements, she always makes eye contact with viewers and uses noticeable body language like hand movements. Her voice is loud and confident, and her conversation is fluent. She also makes various facial expressions as she explains her list.

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<sup>151</sup> IISuperwomanII. (2017) "Types of Break-Ups" (5 January). Available from: <https://www.youtube.com/watch?v=pO-OcQMvV2g>

In contrast, Singh's earlier videos are noticeably different; we use one of her early Life Chat videos from 2011<sup>152</sup> as an example. In terms of sensory elements, the video has low quality with 360p. Her sound is clearer than in her later video, but her voice is lower. The background is a plain wall, and the video is darker and not as colourful as in the newer video, which may be due to the lighting. The camera is at a low angle with a medium shot. There is also a deeper depth of field. For social elements, she maintains eye contact by looking directly at the camera, but the low camera angle makes her perform a 'looking down' action rather than an eye-level angle to simulate face-to-face communication. The low image quality makes her eye movement less visible than in her new videos. She also uses some hand movements, but they are slower and tenser than in the 2017 video, which may also be caused by the low framerate of the video. Her voice is low, and she speaks more slowly. She maintains a smile, which may be because the purpose of the video is to discuss reasons to smile. However, her smile is not as relaxed and diverse as in her later videos. All the changes in these factors are similar to those in Sugg's videos: the shifting of colour, camera, and audio and image quality as sensory elements; and eye contact, facial expressions, conversations, and gestures as social elements. All are related to evoking presence. The 2011 video has less than 400,000 views, while the new one had over 3 million views by 7 October 2018, which suggests the potential effect of these presence-related factors on her media engagement. Furthermore, Singh's use of live streams in her Q&A makes her vlogs into a real-time experience, which may enhance her presence level, especially social realism, when she is talking to the audience in real-time and allowing the audience to interact with her in real-time.

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<sup>152</sup> IISuperwomanII. (2011) "10 Reasons to Smile!" (3 October). Available from: <https://www.youtube.com/watch?v=CKYbHtYwgb8>

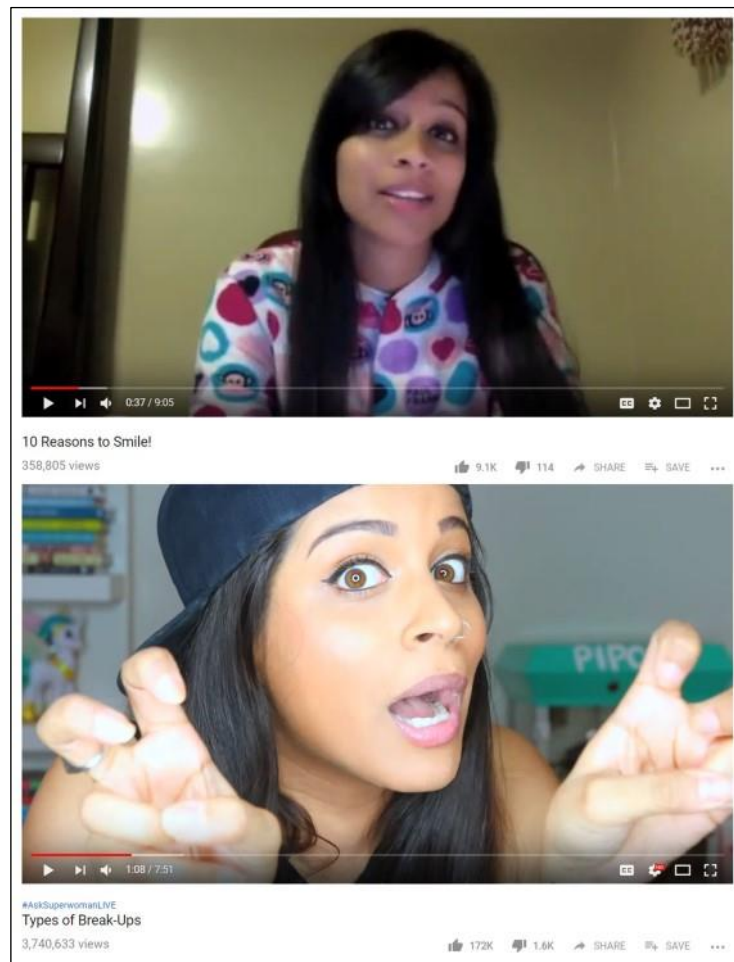


Figure 5.12: Singh's video in 2011 (top) and 2017 (bottom).

## 5.6.2 Daniel Middleton

Middleton has Promotion videos in which he sits in front of the camera and shares information. Some changes in sensory and social elements were also found between his newer videos in 2017 and older ones in 2013 (Figure 5.13). For instance, in a 2017 Promotion video, Middleton talks about a gaming event he is going to attend.<sup>153</sup> In terms of sensory elements, he is talking to the camera in his office with a medium shot, shallow depth of field, and eye-level angle. His background includes different colour sources such as his fan art, colour wheel, and his chair. He continuously stares at the camera and makes hand movements as he explains things. The image quality is 1080p, and his audio is more

<sup>153</sup> DanTDM. (2017) "MEET ME AT INSOMNIA 61" (28 July). Available from: <https://www.youtube.com/watch?v=nfJyFEDL2no>

focused and more precise than Sugg's and Singh's, with less additional noise involved.

Regarding social elements, he does not have diverse facial expressions, but his speaking is fluent and relaxed. He also smiles when he expresses greetings and says goodbye to his audience.

His first Promotion video in 2013<sup>154</sup> has some differences in both sensory and social elements. For instance, the video has a single yellow colour tone. The video quality is slightly lower than the newer one with a resolution of 720p. The camera angle remains at eye-level, but with a more close-up shot and a shallower depth of field. The audio is less clear. Furthermore, no noticeable body language is shown on screen in the older video, especially hand movements. His facial expressions remain similar. There is a noticeable difference in his voice between Middleton's older and newer videos, in which his speaking is slower and sounds less excited than in his new videos. His eye contact is the same: he looks straight into the camera. Thus, similar to Sugg and Singh, we also identified changes in Middleton's sensory and social elements in his videos. The changes in colour, image and sound quality, and his conversation and gestures in his newer videos may evoke more presence. His eye-level camera angle, close-up or medium shots, and eye contact since his earlier videos may mean that he evoked a relatively higher presence level compared with Singh's and Sugg's earlier productions. As of 7 October 2018, the older promotion had over 80,000 views, while the 2017 video had over 500,000 views even though it is less than three minutes long, while the 2013 video is 10-minute-long.

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<sup>154</sup> DanTDM. (2013) "TDM Vlogs | Minecraft Expo UK Panels & Merch! | Episode 7" (11 August). Available from: <https://www.youtube.com/watch?v=0lBODg4NHkE>

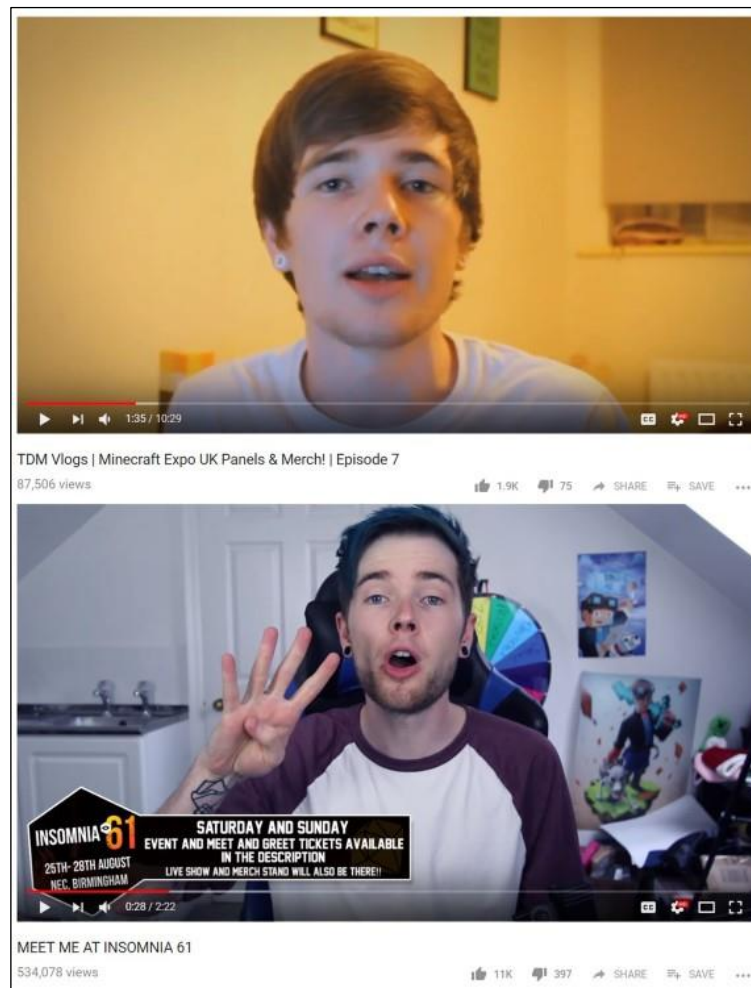


Figure 5.13: Middleton's video in 2013 (top) and 2017 (bottom).

### 5.6.3 Shane Dawson

Most of Dawson's Q&A videos maintain the consistent talking-head style (Figure 5.14). One of his videos in 2016<sup>155</sup> was in 1080p as high image quality on YouTube. The camera use is consistent, with a medium shot and a high angle, but the depth of field is deeper than the other vloggers' videos around similar years, so the background is less blurry. The video was shot in his kitchen with different objects in the background like wooden furniture, an art board, and alcohol bottles. All these objects plus Dawson's light blue shirt potentially increase the colour scheme in the video. His voice is not as focused as other vloggers', but

<sup>155</sup> Shane. (2016) "MY MORNING ROUTINE" (6 May). Available from: [https://www.youtube.com/watch?v=KzbXz\\_IRgA4](https://www.youtube.com/watch?v=KzbXz_IRgA4)



his speaking voice is loud and clear. In terms of social elements, like the other vloggers, Dawson keeps eye contact with the camera and constantly smiles. He also moves his body, especially waving his hands and moving his head when he answers questions. The overall conversation in this video is fluent and relaxed.

One of Dawson's Q&A videos in 2012<sup>156</sup> features differences compared to the new ones, but also similarities. Regarding the sensory elements, his image quality is lower, with a resolution of 480p. His voice sounds clearer than in his new video, but it is lower. The whole video looks darker with less colour, which may be caused by the low image quality and lighting. He uses an eye-level angle with a medium shot, and a deep depth of field. His social elements do not change much. For instance, he continually looks at the camera and makes hand movements when answering questions. He uses various facial expressions, including smiles. These maintained social elements may make his older video evoke a higher social presence than the other three vloggers' old videos. However, the efficiency of these elements could be affected by his low video quality. Overall, we identified changes in social and sensory elements that may affect the sense of presence in Dawson's videos. As of 7 October 2018, his 2012 video had around 300,000 views while the 2016 video had over 2 million views, indicating a higher media engagement.

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<sup>156</sup> Shane. (2012) "UNDERWEAR TIME!!! (Hang With Shane: Day 126)" (29 June). Available from: <https://www.youtube.com/watch?v=Ankmkndlg98>



Figure 5.14: Dawson's videos in 2012 (top) and 2016 (bottom).

All in all, we found that the other three vloggers' videos all have similar sensory and social elements as Sugg's which may determine the evoking of presence. All four vloggers' videos have shifted from low to high quality over the years, which made other factors more visible to the audience, such as facial expressions, eye contact, and other objects physically presented in the vlog environment. Their newer videos also have eye-level or high angle shots. The former may simulate the feeling of face-to-face conversation, and the latter may make them seem more gentle and approachable. The close-up or medium shot may attract the audience's attention to them and make their social behaviours more noticeable. Their later videos also have more or maintain natural and relaxed facial expressions, and a fluent and confident conversation style and gestures. However, some elements in the other three

vloggers' videos have changed less noticeably over time than Sugg's videos have. For instance, in the above examples, Middleton, Dawson, and Singh already used constant eye contact with the camera in early videos, which may have given them a higher level of social presence than Sugg at that time.

Overall, the identifiable changes of social and sensory elements in the three vloggers' videos indicate that the elements identified in Sugg's videos may have a similar effect on evoking presence in the other three vloggers' videos with a similar format.

## Section 5.7: Chapter Conclusion

This chapter explored Q3: *How do vlogs evoke a sense of presence?* In conclusion, by observing shifts of *sensory* and *social elements* in Sugg's Haul videos, we found that both sensory and social elements in a vlog may evoke a sense of presence. Sensory elements may evoke presence via *colour*, *camera usage*, *image quality*, and *audio quality*. Social elements may evoke presence via *eye contact*, *facial expressions*, *conversations*, and *gestures*. We used existing research and theories that relates to both physical and social presence to indicate the effect of sensory and social elements on presence in Sugg's videos. This also demonstrate that the presence theories can be applied to vlogging.

Regarding sensory elements, we observed a change of *colour* in Sugg's videos, from less colourful to more colourful background settings. We propose that the use of different colours in Sugg's videos may affect viewers' emotions and arousal (Detenber, Simons and Reiss, 2000; Gorn, Chattopadhyay and Yi, 1993; Kaya and Epps, 2004; Suk and Irtel, 2010), and influence the sense of presence (Baños et al., 2005; Lombard et al., 1997; Riva et al., 2007). In addition, we found changes in *camera usage*, namely *camera angles*, *shot types*, and *depth of field*. We observed that Sugg shifted camera angles from low to eye-level and high angles, and that she uses a shallower depth of field in her newer videos. She also mostly uses medium and close-up shots. The changing camera angles from low to eye-level or high angles may affect the sense of presence by reducing the existence of the camera (Giannetti,

2007), affecting eye contact (Böcker and Mühlbach, 1993), and reducing feelings of dominance (Giannetti, 2007). Close-up and medium shots may affect the vlogger's intimacy (Bousé, 2003) and the physical distance (Huang, Olson and Olson, 2002) that could affect immediacy or intimacy, and social presence (Argyle and Dean, 1965; Gunawardena, 1995; Gunawardena and Zittle, 1997). They may also increase the vlogger's significance and allow audience to pay attention to the vlogger (Giannetti, 2007; Smith, 2013), so the vlogger's behaviours could be more noticeable for evoking social presence. The shallower depth of field may affect the feeling of dimensionality of the video to evoke presence (Lombard and Ditton, 1997). Sugg has also increased her *image quality* to 1080p and altered her audio quality by using on-camera microphones to make her sound clear and focused. The high image quality may increase the feeling of realism of the objects presented in the video (Reeves, Detenber, and Steuer, 1993, as cited in Lombard and Ditton, 1997), and result in high presence level (Bracken, 2005; Bracken, 2006; Bracken, 2014). It may also affect social presence factors such as the visibility of eye contact (Böcker and Mühlbach, 1993). Moreover, higher audio quality may allow the vlogger's voice to be easily heard and identified, which is also a presence evoking factor (Doornbusch, 2004).

Regarding social elements, we found that Sugg has added more *eye contact* in her videos by looking directly at the camera. Adding eye contact may be able to create the feeling of being engaged in real-life communication and affect vlogger's intimacy (Argyle and Dean, 1965), which relates to social presence (Short, Williams and Christie, 1976). The face-to-face communicational style of the Haul video may allow viewers to focus on the vlogger's face (Freeth, Foulsham and Kingstone, 2013) and make eye contact more noticeable. More natural *facial expressions*, including constant smiles, may also affect vloggers' intimacy and immediacy for social presence (Aragon, 2003; Argyle and Dean, 1965; Gunawardena, 1995; Gunawardena and Zittle, 1997). Sugg's changing of *gestures*, such as making her body language more relaxed and less tense, could affect the immediacy level as well (Hackman and Walker 1990, as cited in Gunawardena, 1995). Body movement may also make her more physically active and make her audience feel aroused (Richmond, Gorham and

Mccroskey, 1987) when watching her videos, which correlates with the sense of presence (Lombard et al.,1997). The changing of *conversations* is also crucial for the immediacy of the communicator (Gunawardena, 1995), and it adds more social factors that could affect social presence in addition to non-verbal cues. Shifting of voice may also affect her immediacy (Richmond, Gorham and Mccroskey, 1987) and influence social presence. Adding uncut moments in videos may create a sense of authenticity to affect social presence, by allowing audience to feel the vlogger is like a normal person in real-life. Furthermore, the efficiency of social elements could be affected by sensory elements. For instance, the use of eye-level camera angles may create a more natural face-to-face conversation style in vlogs, and close-up, medium shots and shallow depth of field may allow the audience to focus more on vloggers' social behaviours. Image quality could affect the visibility of social elements such as eye contact and facial expressions, while audio quality may influence the efficiency of conversations.

We also examined the views on older and newer videos and found that Sugg's video views have increased since the changes of sensory and social elements in her videos. As we consider video views to relate to media engagement with YouTube videos, the observation results indicate that the presence levels of vlogger's videos may be altered by the changes and then impact viewers' media engagement, which is reflected in the number of views.

Furthermore, we observed videos by the three other case vloggers and identified similar sensory and social elements in their videos that may affect the level of presence of their videos.

However, we suggest that the efficiency of the identified presence factors and their changes may also be affected by different contextual factors, such as the context of vlog production like vloggers' experiences and filming locations. The audience's consumption context may have an effect too, such as the screen size of their viewing devices and their own

experiences. Though sensory and social elements in vlogs is critical for evoking presence, factors relating to context are clearly also of central importance.

Overall, we conclude that vlogs may evoke a sense of presence via *colour*, *camera usage*, *image quality* and *audio quality* as sensory elements; and via the vloggers' *eye contact*, *facial expressions*, *conversations*, and *gestures* as social elements. The results can give vloggers ideas of how their social behaviour and filming technique may affect their audience's viewing experience.



## Chapter 6: Conclusion

Achieving engagement is critical for building and encouraging consumers' connections with providers beyond product consumption, as well as their involvement when consuming media products. Exploring vlog audience engagement can help to understand the experience and relationship-building between vloggers and their audience for positive career outcomes. We consider vloggers as personal brands that provide videos as media products to their audience. Hence, we viewed vlog audience engagement in this thesis as having two facets, *consumer* and *media engagement*, which refer to the viewers' behavioural connections with vloggers beyond video viewing, and the audience's involvement during vlog consumption. We aimed to address the issue by exploring the central question *Q: How do vloggers achieve audience engagement via vlogging?* To this end, we examined three key factors that are considered crucial for vloggers to achieve engagement: *content*, *context*, and *presence*. Content refers to any information the audience perceives directly from vlogs; context comprises the situation of factors involved in the vlog production; and presence refers to the feeling of being in the environment or with the vloggers presented in the video. Content and context are considered to relate to the achievement of consumer engagement, while presence is considered to relate to media engagement. By applying both customer and media engagement theories, we explored the question by conducting case studies of four well-known YouTube vloggers' videos with a qualitative content analysis method. In this chapter, we answer the main research questions, discuss our research contributions, and state the research limitations along with future research directions.

Our findings suggest that via vlog content, vloggers can use *interaction*, *self-presentation*, *information management*, and *rewards* to achieve consumer engagement beyond video consumption. We suggest that vloggers can use interaction with *interaction realisation*, *encouragement*, and *reflection* to create co-creation activities, understand their audience's needs, and create a conversational environment. Vloggers can use self-presentation through *self-information disclosing* to deliver extra personal information to their audience in addition



to their main video content, which may also potentially create a sense of *authenticity* by sharing their unfiltered self with viewers. Furthermore, vloggers can use information management in the forms of *information providing* and *crisis management* to offer information that viewers may need and to prevent the loss of engagement when viewers have a negative experience. They can also deliver different rewards to keep the audience engaging with them. In addition, vloggers can show their *expertise* in videos to enhance viewers' trust, and post videos with *focused topics* to attract viewers with common interests. Our findings regarding the engagement factors in vloggers' video content suggest possibilities to apply customer engagement theory from a provider-consumer perspective to an individual vlogger-viewer perspective. We argue that video content is critical for vloggers to deliver factors directly to their viewers for consumer engagement.

Furthermore, we propose that vloggers' production of consumer engagement factors in their videos can be influenced by the *vlogger*, *audience*, *social environment*, *physical environment*, and *medium* contexts of vlog production. Vlogger context can affect the production of consumer engagement factors through the influence of the context of *vloggers' social relationships*, *experiences*, *social characteristics*, and *expertise*. Audience context can affect the making of consumer engagement factors via the context of *audience experiences and interests* that are accessible to vloggers when making their videos. The social environment can influence consumer engagement factors through *social events*, *field of vlogging*, and *field of production*. The physical environment can condition the delivery of consumer engagement factors through the context of *location*. Finally, the *medium context* can affect consumer engagement via the features of YouTube itself and other social media sites.

The results suggest that the context-dependent nature of customer engagement between companies and customers can also apply to consumer engagement between viewers and vloggers. This highlights the importance of the vlogging context regarding its impact on vloggers' production of consumer engagement factors in their video content. We argue that

although vloggers can employ such consumer engagement factors in their vlog content, how or whether these factors are presented to the audience depends on various situations as the context of the factors involved during the vlog production, which are primarily the vlogger, audience, and environment contexts. These situations may alter the way the audience can engage with vloggers beyond video consumption based on engagement factors that are affected by these situations. Producers should pay attention to these contexts during video production and evaluate their potential effects on their delivery of consumer engagement factors. Furthermore, not only the context of vlog production, but also the consumption context, namely viewers' situation during vlog consumption, may affect the efficiency of the consumer engagement factors delivered by vloggers. For instance, vloggers' self-information disclosing of their struggles may be more effective for triggering viewers' feeling of authenticity if viewers have similar experiences: we found that viewers who sent caring messages to support vloggers also shared their similar experiences. However, future research could explicitly target viewers' consumption context and evaluate its effect on consumer engagement in addition to the vlogging context on which we focused in this thesis.

Finally, we explored another facet of engagement: how vlogs evoke a sense of presence for viewers' media engagement during vlog consumption. We observed shifts in sensory and social elements in Zoe Sugg's Haul videos and evaluated the effect of these elements on her vlogs' presence level, which was reflected by increased video views as a sign of presence's effect on media engagement. The results indicate that *sensory elements* that relate to audio-visual cues may evoke presence via *colour, camera usage, image quality, and audio quality*. *Social elements* that relate to vlogger's behaviours may evoke presence via vloggers' *eye contact, facial expressions, conversations, and gestures*. A similar pattern was also found in the other three vloggers' videos. The results demonstrate that presence theories can also be applied to vlogging. We suggest that audio-visual cues and social behaviours of vloggers during vlog production may affect their audience's psychological experience by evoking a sense of presence, which can condition viewers' media engagement to result in their involvement with their videos. We argue that it is crucial for vloggers to consider filming

technique and social behaviours in their video production to engage their audience directly with their videos, in addition to building connections beyond videos through consumer engagement.

In conclusion, we propose that vlog audience engagement can be addressed via both customer and media engagement theories, which is highly related to vlog content, context, and presence. To achieve audience engagement via vlogging, vloggers can use interaction, self-presentation, information management, and rewards via their video content as significant factors to achieve audience engagement beyond vlog consumption. However, they also need to pay attention to the situations of factors involved during vlog production that can alter their delivery of engagement factors, namely the context of vlogger, audience, social environment, physical environment, and medium. Effective uses of sensory and social elements in vlogs may affect audience media engagement by evoking a sense of presence during viewers' media consumption. The overall results suggest that as media products, vlogs can not only give viewers a consumption experience by involving them with the video, but also drive them outside the video and lead them to connect with the producers (vloggers) to generate a long-standing relationship. Hence, we argue that vlogs are an important medium to encourage audience engagement with vloggers both during and beyond vlog consumption, forming a multi-dimensional audience experience with vloggers.

This thesis offers a number of contributions to knowledge. The first concerns the areas of engagement and vlog study. By exploring engagement in vlogs through content, context, and presence, we took the initial step to bridge the gaps regarding the explicit application of engagement theories to vlogging and build a substantial understanding of how engagement can be achieved via vlogging. Employing both customer and media engagement theories helped to investigate audience engagement comprehensively in media products, for instance, by focusing on both audience-producer relationship building and the product consumption. It extended the theory of customer and media engagement to vlogging. The

thesis provides new directions for researchers to explore vlog audience experience from the perspective of obtaining engagement.

As a second contribution, the involvement of content, context, and presence is important to study engagement in vlogging or other similar media products. These three elements cover the primary aspects of how vlogs are consumed and produced with regard to engagement. Content is the information viewers can directly perceive from the video that contains consumer engagement factors. Context is the situation of the factors involved in vlog production, which affects the content. Then, presence is critical for affecting audiences' direct psychological experience when consuming the video. By involving these three aspects in our research, we provided an extensive understanding of vlog audience engagement via vlogging. Exploring engagement in vlogs through content, context, and presence also suggests that vlog engagement should be explored with multiple aspects regarding the features of vlogs. Furthermore, our results concerning these three aspects also give us insight into how they are correlated to affect vlog audience engagement. We propose that vlog content allows vloggers to deliver consumer engagement factors. At the same time, the presentation of content elements, namely sensory and social elements, may affect viewers' sense of presence and affect their media engagement. Moreover, context during the vlog production can affect the delivery of the consumer engagement factors and the presence determinants. The vlog consumption context may also influence their efficiency when perceived by particular audiences. This connection further highlights the importance of content, context, and presence for engagement in vlogs, which should also be examined by future researchers.

Vlogs have become one of the leading video formats that viewers consume on YouTube. They are a financial resource for content creators, especially those who consider vlogging to be their full-time career and aim to build personal brand identities from it. Hence, as a third practical implication, our outcomes may help existing vloggers understand how their behaviours, strategies, or techniques in their videos affect their audience's experience from

an engagement gaining perspective. The results could also be developed into practical guides in the future to help new or existing vloggers to obtain positive outcomes in their vlogging career via audience engagement, by building and maintaining relationships with their audience and providing more engaging video products. For instance, they could actively use interaction by fulfilling audience requests or reacting to viewers' interaction to stimulate consumer engagement beyond the video. They could also use techniques such as camera usage or eye contact to evoke a sense of presence for media engagement during video consumption.

Although we consider that we conducted an in-depth exploration of the research question and constructed the results substantially and extensively, there are also limitations to this thesis research, and future work could be undertaken to address them. First, our results were mainly drawn from the analysis of four famous vloggers with selected video samples. Although the results provide a substantial answer to the question, future research could examine whether these results can be transferred to other vloggers from the different fields, and whether an additional, more comprehensive outcome could be drawn. We consider YouTube to be an important platform for most of vloggers nowadays, making it suitable for obtaining a wealth of information and reliable research results. However, future research could also consider analysing vloggers on another video sharing platform, such as the live stream focused platform Twitch.

Furthermore, we demonstrated the factors regarding vlog content, context, and presence that are critical for vloggers' achievement of audience engagement, and provided an understanding of these factors' contributions to audience engagement with vloggers. However, we realise that the results might not indicate the factors' level of efficiency regarding engagement compared with each other – for instance, whether self-presentation results in a higher level of engagement than interaction, whether the vlogger context affects consumer engagement factors more than the environment context does, or whether more

colour results in more presence than image quality does or vice versa. Future research could consider comparing these single factors within vlogs and measuring their effects.

Furthermore, in Chapter 3, we found that all the vloggers in our study actively use several critical factors in their videos for achieving consumer engagement. However, we cannot be certain that these factors are effective every time they are used. As Chapter 4 indicated, different viewers may interpret engagement factors in their own context, which could affect how or whether they engage with vloggers. Similar situations were also found in Chapter 5 regarding sensory and social elements for evoking presence. Although the results show that sensory and social elements may evoke presence in vlogs, whether they can evoke the same level of presence among different viewers may depend on various situations during their video consumption, such as their screen sizes and other experiences. We further propose that the context of consumption is critical for the efficiency of the final execution of factors relating to both consumer and media engagement of vloggers. Future research needs to consider not only how vloggers can achieve audience engagement via different factors regarding content, context, and presence, but also how audiences interpret these engagement factors and how this could affect their engagement levels and behaviours.

Moreover, while the results of this thesis contribute to the understanding of how vloggers achieve audience engagement via vlogging, conducting the research also allowed us to consider the possibility of expanding it to other platforms that vloggers use for engagement in addition to the vlogs themselves – specifically, other social media sites. During the data analysis and interpretation, we noticed that other social media sites are commonly used by vloggers to connect with their audience, such as Facebook and Twitter. Therefore, future research could focus on not only vloggers' videos as the critical medium for achieving audience engagement, but also on other social media sites they use for this purpose, to create a more comprehensive vision of how vloggers achieve audience engagement.

Based on the above considerations, we conducted an additional case study on UK vlogger Zoe Sugg's Facebook page. We discovered the similar consumer engagement factors on her Facebook to the ones that were also used by companies on their social media to engage customers with their brands. The case study was further developed into a work-in-progress paper, which was presented as a poster presentation during the 5<sup>th</sup> European Conference on Social Media held between 21 and 22 June 2018 at Limerick Institute of Technology in Limerick, Ireland. It was then published in the conference proceedings (Zhang, 2018). The presentation received positive feedback from researchers from similar research areas, including social media and customer engagement; they were highly interested in our proposed research direction of applying engagement theory from companies to individual vloggers. The successful presentation and publication of this paper further indicates the feasibility of this research direction, and makes it a potential topic for us to peruse in the future.

Overall, this thesis provides a substantial exploration and understanding of how vloggers achieve audience engagement via vlogging. We hope it provides insight into how engagement theories can be explicitly applied to vlogging and vlog audience engagement, and the importance of building viewers' experience with vloggers within and beyond vlog consumption.

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# Appendix A

## Video Samples for Analyses of Content and Context (Chapter 3 and Chapter 4)

**Table A.1: Video Samples from Zoe Sugg (ZS)**

Reference Number	Video Title	Video URL	Date of Upload	Video Category
ZS_01	Primarni Loot	<a href="https://www.youtube.com/watch?v=yhib4Q404Bg">https://www.youtube.com/watch?v=yhib4Q404Bg</a>	16 February 2010	Haul
ZS_02	Primark Haul	<a href="https://www.youtube.com/watch?v=JUXDKZLOKYQ">https://www.youtube.com/watch?v=JUXDKZLOKYQ</a>	25 February 2011	
ZS_03	Collective Haul: Topshop, New Look, Soap & Glory, Style Compare, Orange Circle & Vintage	<a href="https://www.youtube.com/watch?v=n-bb2LY6-GQ">https://www.youtube.com/watch?v=n-bb2LY6-GQ</a>	2 February 2012	
ZS_04	Big Drugstore Beauty Haul   Zoella	<a href="https://www.youtube.com/watch?v=6jstRStk_cM">https://www.youtube.com/watch?v=6jstRStk_cM</a>	20 January 2013	
ZS_05	Home "Stuff" Haul   Zoella	<a href="https://www.youtube.com/watch?v=ciousXGeg10">https://www.youtube.com/watch?v=ciousXGeg10</a>	2 February 2014	
ZS_06	Clothing, Homeware & Beauty Haul   Zoella	<a href="https://www.youtube.com/watch?v=ALxSVK2j1i8">https://www.youtube.com/watch?v=ALxSVK2j1i8</a>	18 January 2015	
ZS_07	Huge Boots Haul   Zoella	<a href="https://www.youtube.com/watch?v=Ty0PScqt1w8">https://www.youtube.com/watch?v=Ty0PScqt1w8</a>	15 February 2016	
ZS_08	Huge Drugstore/High-Street Haul & First Impressions   Zoella	<a href="https://www.youtube.com/watch?v=GUqh-3yfc00">https://www.youtube.com/watch?v=GUqh-3yfc00</a>	23 January 2017	
ZS_09	Favourite Lipsticks	<a href="https://www.youtube.com/watch?v=skr35GEQRPY">https://www.youtube.com/watch?v=skr35GEQRPY</a>	27 February 2011	Collection
ZS_10	Favourite Beauty Products of 2011	<a href="https://www.youtube.com/watch?v=OAgRzBxOZTo">https://www.youtube.com/watch?v=OAgRzBxOZTo</a>	26 January 2012	
ZS_11	My Favourite Beauty Products of 2012   Zoella	<a href="https://www.youtube.com/watch?v=U6dab2oWt5o">https://www.youtube.com/watch?v=U6dab2oWt5o</a>	6 January 2013	
ZS_12	February Favourites   Zoella	<a href="https://www.youtube.com/watch?v=kyps1iq0JeE">https://www.youtube.com/watch?v=kyps1iq0JeE</a>	5 March 2014	
ZS_13	2014 Beauty Favourites   Zoella	<a href="https://www.youtube.com/watch?v=Mo24eMwGAP4">https://www.youtube.com/watch?v=Mo24eMwGAP4</a>	11 January 2015	
ZS_14	January Favourites 2016   Zoella	<a href="https://www.youtube.com/watch?v=9inkNxyFfRA">https://www.youtube.com/watch?v=9inkNxyFfRA</a>	7 February 2016	
ZS_15	January Favourites 2017   Zoella	<a href="https://www.youtube.com/watch?v=K4RkzKJT7Q4">https://www.youtube.com/watch?v=K4RkzKJT7Q4</a>	30 January 2017	
ZS_16	60 Things In My Bedroom	<a href="https://www.youtube.com/watch?v=tdlFAYA933o">https://www.youtube.com/watch?v=tdlFAYA933o</a>	17 December 2009	Personal Item Showcase
ZS_17	What's in my bag? (& Becca's)	<a href="https://www.youtube.com/watch?v=6Y6j2J8h5cE">https://www.youtube.com/watch?v=6Y6j2J8h5cE</a>	23 February 2011	
ZS_18	What's In My Bag? (Winter Edition)   Zoella	<a href="https://www.youtube.com/watch?v=VG-N_CogQMY">https://www.youtube.com/watch?v=VG-N_CogQMY</a>	9 December 2012	
ZS_19	What's In My Bag?   Zoella	<a href="https://www.youtube.com/watch?v=x59f-EPEaFY">https://www.youtube.com/watch?v=x59f-EPEaFY</a>	27 January 2014	



ZS_20	What's In My Handbag 2015 Edition   Zoella	<a href="https://www.youtube.com/watch?v=ckIQV_0RxyU">https://www.youtube.com/watch?v=ckIQV_0RxyU</a>	15 March 2015	
ZS_21	What's In My Bag 2016   Zoella	<a href="https://www.youtube.com/watch?v=csReh4mYalq">https://www.youtube.com/watch?v=csReh4mYalq</a>	23 November 2016	
ZS_22	My Current Skincare Routine	<a href="https://www.youtube.com/watch?v=PQGaoYgySlw">https://www.youtube.com/watch?v=PQGaoYgySlw</a>	8 September 2011	Beauty Experience
ZS_23	My Ombre Hair Care Routine   Zoella	<a href="https://www.youtube.com/watch?v=mMHK6F5TRBc">https://www.youtube.com/watch?v=mMHK6F5TRBc</a>	16 October 2012	
ZS_24	My Pamper Evening Essentials   Zoella	<a href="https://www.youtube.com/watch?v=6TusEk5KUTA">https://www.youtube.com/watch?v=6TusEk5KUTA</a>	19 February 2013	
ZS_25	Skincare Chat & Natural Makeup Look   Zoella	<a href="https://www.youtube.com/watch?v=0in_9i25uCl">https://www.youtube.com/watch?v=0in_9i25uCl</a>	2 July 2014	
ZS_26	My Festive Pamper Routine   Zoella	<a href="https://www.youtube.com/watch?v=A_gDHHufDY">https://www.youtube.com/watch?v=A_gDHHufDY</a>	8 Decmeber 2015	
ZS_27	My Everyday Makeup Routine   Zoella	<a href="https://www.youtube.com/watch?v=PNidbHZBPxU">https://www.youtube.com/watch?v=PNidbHZBPxU</a>	18 January 2016	
ZS_28	My Makeup Routine For Problem Skin Days   Zoella	<a href="https://www.youtube.com/watch?v=1VgLebKlqDU">https://www.youtube.com/watch?v=1VgLebKlqDU</a>	1 May 2017	
ZS_29	How To : Messy, Voluminous Top Knot Bun   Zoella	<a href="https://www.youtube.com/watch?v=UuvrdHA0lzg">https://www.youtube.com/watch?v=UuvrdHA0lzg</a>	25 May 2012	Beauty How-to
ZS_30	How To: My Quick and Easy Hairstyles   Zoella	<a href="https://www.youtube.com/watch?v=my3Bfd6qYrs">https://www.youtube.com/watch?v=my3Bfd6qYrs</a>	5 June 2013	
ZS_31	How To: Halo Braid   Zoella	<a href="https://www.youtube.com/watch?v=Hf82HzwSK2s">https://www.youtube.com/watch?v=Hf82HzwSK2s</a>	19 February 2014	
ZS_32	Drugstore Valentines Makeup Tutorial   Zoella	<a href="https://www.youtube.com/watch?v=2gejL03izgc">https://www.youtube.com/watch?v=2gejL03izgc</a>	8 February 2015	
ZS_33	Spring Pinks Makeup Look   Show & Tell   Zoella	<a href="https://www.youtube.com/watch?v=uGpP77spn-s">https://www.youtube.com/watch?v=uGpP77spn-s</a>	March 16 2016	
ZS_34	Highstreet/Drugstore Foundation Review #1   Zoella	<a href="https://www.youtube.com/watch?v=GQUblGbpfiQ">https://www.youtube.com/watch?v=GQUblGbpfiQ</a>	3 June 2012	Beauty Product Review
ZS_35	NEW IN BEAUTY : Blogger Mail 1   Zoella	<a href="https://www.youtube.com/watch?v=PSVrkAWubw0">https://www.youtube.com/watch?v=PSVrkAWubw0</a>	23 April 2016	
ZS_36	Halloween Cupcakes with PointlessBlog   Zoella	<a href="https://www.youtube.com/watch?v=qsxq_d7l-RA">https://www.youtube.com/watch?v=qsxq_d7l-RA</a>	21 October 2013	DIY
ZS_37	Baking Macarons with Tanya   Zoella	<a href="https://www.youtube.com/watch?v=T4hIsUmEYA">https://www.youtube.com/watch?v=T4hIsUmEYA</a>	19 January 2014	
ZS_38	Funfetti Cupcakes   Zoella	<a href="https://www.youtube.com/watch?v=XJNMcoAAN_Q">https://www.youtube.com/watch?v=XJNMcoAAN_Q</a>	16 August 2015	
ZS_39	6 Quick & Easy Easter Treats   Zoella	<a href="https://www.youtube.com/watch?v=pxKIPlk2GX4">https://www.youtube.com/watch?v=pxKIPlk2GX4</a>	25 March 2016	
ZS_40	How To: Easter Chocolate Cupcakes With Mark   Zoella	<a href="https://www.youtube.com/watch?v=AXrfEmBGSm0">https://www.youtube.com/watch?v=AXrfEmBGSm0</a>	13 March 2017	
ZS_41	How I Wear/Style Maxi Skirts	<a href="https://www.youtube.com/watch?v=UzgfgrhAl9I">https://www.youtube.com/watch?v=UzgfgrhAl9I</a>	3 April 2012	Fashion and Style
ZS_42	Autumn LookBook   Zoella	<a href="https://www.youtube.com/watch?v=h54pM_war4w">https://www.youtube.com/watch?v=h54pM_war4w</a>	30 October 2013	
ZS_43	Girls Night In With Tanya Burr   Zoella	<a href="https://www.youtube.com/watch?v=XwumR5rHml4">https://www.youtube.com/watch?v=XwumR5rHml4</a>	16 March 2014	

ZS_44	Get Ready With Me : Beach Walk   Zoella	<a href="https://www.youtube.com/watch?v=aCkKpv70zJY">https://www.youtube.com/watch?v=aCkKpv70zJY</a>	4 January 2015	Reaction
ZS_45	Autumn Lookbook 2016   Zoella	<a href="https://www.youtube.com/watch?v=ALhYJmJm5HU">https://www.youtube.com/watch?v=ALhYJmJm5HU</a>	16 October 2016	
ZS_46	The Suggs Christmas Past   Zoella	<a href="https://www.youtube.com/watch?v=EANXW30FvCQ">https://www.youtube.com/watch?v=EANXW30FvCQ</a>	22 December 2013	
ZS_47	Old Embarrassing Photos   Zoella	<a href="https://www.youtube.com/watch?v=otp_bNtPLz4">https://www.youtube.com/watch?v=otp_bNtPLz4</a>	13 July 2015	
ZS_48	Looking Through My Memory Boxes   Zoella	<a href="https://www.youtube.com/watch?v=ILOghm3EGAs">https://www.youtube.com/watch?v=ILOghm3EGAs</a>	25 July 2016	
ZS_49	Reacting To Zalfie Edits   Zoella	<a href="https://www.youtube.com/watch?v=0JFyCERh4PE">https://www.youtube.com/watch?v=0JFyCERh4PE</a>	16 January 2017	Entertainment
ZS_50	Spiffing Makeup Tutorials (i.e. Look Your Worst)	<a href="https://www.youtube.com/watch?v=-TEIsKfd-3g">https://www.youtube.com/watch?v=-TEIsKfd-3g</a>	17 August 2011	
ZS_51	My Brother Does My Make-up	<a href="https://www.youtube.com/watch?v=-6-axi3jprE">https://www.youtube.com/watch?v=-6-axi3jprE</a>	8 February 2012	
ZS_52	My Brother Does My Makeup (Take 2)   Zoella	<a href="https://www.youtube.com/watch?v=maRVcLTv28E">https://www.youtube.com/watch?v=maRVcLTv28E</a>	10 March 2013	
ZS_53	"Most Likely To" Sibling Edition   Zoella	<a href="https://www.youtube.com/watch?v=HTidzrJUgT0">https://www.youtube.com/watch?v=HTidzrJUgT0</a>	16 February 2014	
ZS_54	Best Friend VS Boyfriend   Zoella	<a href="https://www.youtube.com/watch?v=aalyr7v0t14">https://www.youtube.com/watch?v=aalyr7v0t14</a>	23 February 2015	
ZS_55	Boyfriend VS Brother   Zoella	<a href="https://www.youtube.com/watch?v=aLPI2G-epfw">https://www.youtube.com/watch?v=aLPI2G-epfw</a>	24 January 2016	
ZS_56	Boyfriend VS Brother Part 2!   Zoella	<a href="https://www.youtube.com/watch?v=k5peRABtLsc">https://www.youtube.com/watch?v=k5peRABtLsc</a>	28 February 2017	
ZS_57	Our Blogging Tips & Advice	<a href="https://www.youtube.com/watch?v=oREG0f1zYcA">https://www.youtube.com/watch?v=oREG0f1zYcA</a>	9 July 2011	Topical Chat
ZS_58	Dealing with Panic Attacks & Anxiety   Zoella	<a href="https://www.youtube.com/watch?v=7-INOFD27G4">https://www.youtube.com/watch?v=7-INOFD27G4</a>	7 November 2012	
ZS_59	What Guys Look For In A Girl   Zoella	<a href="https://www.youtube.com/watch?v=FS9NEyw2A_I">https://www.youtube.com/watch?v=FS9NEyw2A_I</a>	27 January 2013	
ZS_60	Getting A Puppy: Tips & Advice   Zoella	<a href="https://www.youtube.com/watch?v=GfQrffd8-GY">https://www.youtube.com/watch?v=GfQrffd8-GY</a>	18 July 2016	
ZS_61	Goodbye 2013, Hello 2014   Zoella	<a href="https://www.youtube.com/watch?v=fkBeEe3R0FY">https://www.youtube.com/watch?v=fkBeEe3R0FY</a>	4 January 2014	Year Conclusion
ZS_62	Goodbye 2016, Hello 2017   Zoella	<a href="https://www.youtube.com/watch?v=ezWJ03CVhBo">https://www.youtube.com/watch?v=ezWJ03CVhBo</a>	23 December 2016	
ZS_63	About Me, 13 Personal Questions & My Hair	<a href="https://www.youtube.com/watch?v=tl2fAMSlozM">https://www.youtube.com/watch?v=tl2fAMSlozM</a>	20 March 2011	Q&A
ZS_64	The Best Friend Tag	<a href="https://www.youtube.com/watch?v=3D-1n8I2uUQ">https://www.youtube.com/watch?v=3D-1n8I2uUQ</a>	22 March 2012	
ZS_65	Meet My Best Friend   Zoella	<a href="https://www.youtube.com/watch?v=eV3Jb6LCX_8">https://www.youtube.com/watch?v=eV3Jb6LCX_8</a>	13 January 2013	
ZS_66	Dancing Guinea Pigs   #AskZoella	<a href="https://www.youtube.com/watch?v=BiCIC-oxq50">https://www.youtube.com/watch?v=BiCIC-oxq50</a>	9 February 2014	
ZS_67	Playground Films & The Perfect Pizza   #AskZoella	<a href="https://www.youtube.com/watch?v=gf4KNFEgDoc">https://www.youtube.com/watch?v=gf4KNFEgDoc</a>	26 January 2015	
ZS_68	Social Anxiety & Prank Call   #AskZoella	<a href="https://www.youtube.com/watch?v=h1FY1RXWSlw">https://www.youtube.com/watch?v=h1FY1RXWSlw</a>	15 May 2016	

ZS_69	The Questions I've Never Answered   Zoella	<a href="https://www.youtube.com/watch?v=7Y9hldcZ2Fs">https://www.youtube.com/watch?v=7Y9hldcZ2Fs</a>	15 February 2017	
ZS_70	Vlog: Joe & Alpacas	<a href="https://www.youtube.com/watch?v=101ChYsEuvvg">https://www.youtube.com/watch?v=101ChYsEuvvg</a>	31 July 2011	Documentary
ZS_71	VLOG: My week with Louise (feat. FleurdeForce & Baby Glitter)	<a href="https://www.youtube.com/watch?v=TRTBg_BfbAI">https://www.youtube.com/watch?v=TRTBg_BfbAI</a>	22 April 2012	
ZS_72	My Office Tour 2016   Zoella	<a href="https://www.youtube.com/watch?v=gTUI5iUqQ_I">https://www.youtube.com/watch?v=gTUI5iUqQ_I</a>	9 November 2016	
ZS_73	TWENTYSIX   Zoella	<a href="https://www.youtube.com/watch?v=y9BztfmiScw">https://www.youtube.com/watch?v=y9BztfmiScw</a>	21 July 2017	
ZS_74	1 MILLION SUBSCRIBERS!   Zoella	<a href="https://www.youtube.com/watch?v=UKXN1IQZKfo">https://www.youtube.com/watch?v=UKXN1IQZKfo</a>	26 April 2013	Channel Celebration
ZS_75	50 Facts About Me   Zoella	<a href="https://www.youtube.com/watch?v=9NGQm9i33Mc">https://www.youtube.com/watch?v=9NGQm9i33Mc</a>	24 February 2013	Self-facts
ZS_76	Draw My Life   Zoella	<a href="https://www.youtube.com/watch?v=qx6fwery65M">https://www.youtube.com/watch?v=qx6fwery65M</a>	14 April 2013	Draw My Life

**Table A.2: Video Samples from Daniel Middleton (DM)**

Reference Number	Video Title	Video URL	Date of Upload	Video Category
DM_01	Minecraft Mini-Game   SUMO! w/FaceCam!	<a href="https://www.youtube.com/watch?v=Vj0WqQxSiac">https://www.youtube.com/watch?v=Vj0WqQxSiac</a>	27 June 2013	Minecraft Gameplay
DM_02	"OIL EXTRACTION"   Diamond Dimensions Modded Survival #65   Minecraft	<a href="https://www.youtube.com/watch?v=UhzbbtU9aM">https://www.youtube.com/watch?v=UhzbbtU9aM</a>	1 January 2014	
DM_03	I AM DEATH!!   Minecraft: Death Run Minigame	<a href="https://www.youtube.com/watch?v=IFawoOJ_Ylo">https://www.youtube.com/watch?v=IFawoOJ_Ylo</a>	2 January 2015	
DM_04	Minecraft   YOU WANT EGGS WITH THAT BACON?!	<a href="https://www.youtube.com/watch?v=UNNjFQZ25HQ">https://www.youtube.com/watch?v=UNNjFQZ25HQ</a>	1 January 2016	
DM_05	SCARIEST OLD MAN IN MINECRAFT!!!	<a href="https://www.youtube.com/watch?v=2PlkgL_Tsd8">https://www.youtube.com/watch?v=2PlkgL_Tsd8</a>	2 January 2017	
DM_06	Garry's Mod   FUNNY MONTAGE! (Sit Down Professor!)   Gmod	<a href="https://www.youtube.com/watch?v=yvPZ42myQ2Y">https://www.youtube.com/watch?v=yvPZ42myQ2Y</a>	21 September 2013	Other Gameplay
DM_07	Terraria   "THE AMAZING MARVIN!"   TDM Plays	<a href="https://www.youtube.com/watch?v=VYkuRKKXdqQ">https://www.youtube.com/watch?v=VYkuRKKXdqQ</a>	21 February 2014	
DM_08	WORLD'S FASTEST PIZZA!!	<a href="https://www.youtube.com/watch?v=kuB3WuY4M6s">https://www.youtube.com/watch?v=kuB3WuY4M6s</a>	2 January 2015	
DM_09	Happy Wheels   MY SON MADE A LEVEL?!	<a href="https://www.youtube.com/watch?v=U3dxDSsu3wk">https://www.youtube.com/watch?v=U3dxDSsu3wk</a>	1 January 2016	
DM_10	MY VIDEOS SUCK?!?!   Vlogger Go Viral #2	<a href="https://www.youtube.com/watch?v=RTU247N0srI">https://www.youtube.com/watch?v=RTU247N0srI</a>	1 January 2017	Minecraft Tutorial and Showcase
DM_11	Minecraft   ZOMBIECRAFT 3! (Call of Duty style Zombies & Guns!)   Mod Showcase	<a href="https://www.youtube.com/watch?v=P6kn3Vnvinc">https://www.youtube.com/watch?v=P6kn3Vnvinc</a>	6 December 2013	
DM_12	Minecraft   OCULUS RIFT MOD! (Virtual	<a href="https://www.youtube.com/watch?v=ZdKomXbyn8Y">https://www.youtube.com/watch?v=ZdKomXbyn8Y</a>	16 January 2014	

	Reality Minecraft!)   Mod Showcase			
DM_13	Minecraft   REDSTONE IN REAL LIFE!!   littleBits Mod	<a href="https://www.youtube.com/watch?v=6iCOPWTbudY">https://www.youtube.com/watch?v=6iCOPWTbudY</a>	7 December 2015	
DM_14	Minecraft Lab   HOW TO BRAINWASH ANY MINECRAFT MOB!!	<a href="https://www.youtube.com/watch?v=YYWuGGM_tLg">https://www.youtube.com/watch?v=YYWuGGM_tLg</a>	9 September 2016	
DM_15	TURNING MINECRAFT INTO A CARTOON!!!	<a href="https://www.youtube.com/watch?v=KlgACbme4Do">https://www.youtube.com/watch?v=KlgACbme4Do</a>	1 February 2017	
DM_16	TDM Vlogs   MY MINECRAFT SWAG!   Episode 15	<a href="https://www.youtube.com/watch?v=XrbCUJSki7M">https://www.youtube.com/watch?v=XrbCUJSki7M</a>	24 November 2013	Product Showcase
DM_17	TDM Vlogs   GAMING GOODIES!   Episode 19	<a href="https://www.youtube.com/watch?v=7oj8pP1JWc8">https://www.youtube.com/watch?v=7oj8pP1JWc8</a>	8 January 2014	
DM_18	THE WORLD'S CUTEST ROBOT!!!	<a href="https://www.youtube.com/watch?v=43zh0qRt-Q0">https://www.youtube.com/watch?v=43zh0qRt-Q0</a>	16 October 2016	
DM_19	THIS EGG COST ME \$150!!!!	<a href="https://www.youtube.com/watch?v=ozAOnji23uw">https://www.youtube.com/watch?v=ozAOnji23uw</a>	7 January 2017	
DM_20	TDM Vlogs   My Favourite Comments, Cube World & How to Make Grim?!   Episode 3	<a href="https://www.youtube.com/watch?v=jM7PU3OcGPs">https://www.youtube.com/watch?v=jM7PU3OcGPs</a>	7 July 2013	Reaction
DM_21	TDM Vlogs   MINECRAFT MAILTIME #3!   Episode 22	<a href="https://www.youtube.com/watch?v=Yu_SAmWqabw">https://www.youtube.com/watch?v=Yu_SAmWqabw</a>	29 January 2014	
DM_22	REACTING TO A FAN MEET UP VIDEO!!	<a href="https://www.youtube.com/watch?v=ldFS6vbrl8I">https://www.youtube.com/watch?v=ldFS6vbrl8I</a>	14 March 2016	
DM_23	DANTDM SINGS?!?!	<a href="https://www.youtube.com/watch?v=IASIY-vZOQ4">https://www.youtube.com/watch?v=IASIY-vZOQ4</a>	30 April 2017	
DM_24	TDM Vlogs   DRAWING MINECRAFT BLINDFOLDED!   Episode 21	<a href="https://www.youtube.com/watch?v=DgvFr5vH-38">https://www.youtube.com/watch?v=DgvFr5vH-38</a>	22 January 2014	Entertainment
DM_25	BABY ON A GIANT SANDWICH!!!   Drawing Your Tweets	<a href="https://www.youtube.com/watch?v=cex85_clPWs">https://www.youtube.com/watch?v=cex85_clPWs</a>	6 February 2016	
DM_26	WHAT DID I DO TO HIM?!?!	<a href="https://www.youtube.com/watch?v=aB1OaiwbD5A">https://www.youtube.com/watch?v=aB1OaiwbD5A</a>	14 January 2017	
DM_27	TDM Vlogs   NEW YEAR'S QnA!   Episode 18	<a href="https://www.youtube.com/watch?v=ehzVj_NOr_w">https://www.youtube.com/watch?v=ehzVj_NOr_w</a>	29 December 2013	Q&A
DM_28	YOUTUBER CONFESSIONS   TDM Vlogs #29	<a href="https://www.youtube.com/watch?v=UnSztuERMS4">https://www.youtube.com/watch?v=UnSztuERMS4</a>	19 March 2014	
DM_29	DRINKING TEA IN THE BATH!?!	<a href="https://www.youtube.com/watch?v=uhrE4oOKaZE">https://www.youtube.com/watch?v=uhrE4oOKaZE</a>	29 October 2016	
DM_30	TDM Vlogs   The 1 MILLION Video , New PC & Live Streams?   Episode 2	<a href="https://www.youtube.com/watch?v=RF-NRKmh7t4">https://www.youtube.com/watch?v=RF-NRKmh7t4</a>	30 June 2013	Update
DM_31	TDM Vlogs   TWITTER AMA / QnA! (QnA FINISHED!!)   Episode 24	<a href="https://www.youtube.com/watch?v=m_l5nHH8Qeo">https://www.youtube.com/watch?v=m_l5nHH8Qeo</a>	12 February 2014	
DM_32	GOOD NEWS & BAD NEWS	<a href="https://www.youtube.com/watch?v=iilLhUGzhFrg">https://www.youtube.com/watch?v=iilLhUGzhFrg</a>	5 February 2015	

DM_33	WHAT IS GOING ON?!	<a href="https://www.youtube.com/watch?v=kdmhhPGGuFM">https://www.youtube.com/watch?v=kdmhhPGGuFM</a>	14 July 2016	Documentary
DM_34	this is annoying..	<a href="https://www.youtube.com/watch?v=FOcl6l-gzRc">https://www.youtube.com/watch?v=FOcl6l-gzRc</a>	22 February 2017	
DM_35	EUROGAMER 2013 EVENT MONTAGE! - TheDiamondMinecart	<a href="https://www.youtube.com/watch?v=hLkraPc6fal">https://www.youtube.com/watch?v=hLkraPc6fal</a>	1 October 2013	
DM_36	OFFICE TOUR!!   TheDiamondMinecart	<a href="https://www.youtube.com/watch?v=qiyPLS_phN4">https://www.youtube.com/watch?v=qiyPLS_phN4</a>	3 May 2015	
DM_37	WE SAVED A RABBIT..	<a href="https://www.youtube.com/watch?v=BQQmUso6eZE">https://www.youtube.com/watch?v=BQQmUso6eZE</a>	24 March 2016	
DM_38	AUSTRALIAN JET BOAT RIDE!!!	<a href="https://www.youtube.com/watch?v=pgkrZqKGT00">https://www.youtube.com/watch?v=pgkrZqKGT00</a>	19 January 2017	
DM_39	TDM Vlogs   100,000 Subscribers, IRL & Events!	<a href="https://www.youtube.com/watch?v=bW0dn2C1PDc">https://www.youtube.com/watch?v=bW0dn2C1PDc</a>	25 June 2013	Channel Celebration
DM_40	Minecraft   FUNNY MOMENTS MONTAGE   2,000,000 Subscribers Celebration!	<a href="https://www.youtube.com/watch?v=ypu8K3dMFh0">https://www.youtube.com/watch?v=ypu8K3dMFh0</a>	19 April 2014	
DM_41	5 MILLION SUBSCRIBERS   TheDiamondMinecart	<a href="https://www.youtube.com/watch?v=ol6YEeRID7k">https://www.youtube.com/watch?v=ol6YEeRID7k</a>	9 February 2015	
DM_42	REACTING TO OLD VIDEOS!!   11,000,000 Subscribers Special	<a href="https://www.youtube.com/watch?v=cj90VCel6Pk">https://www.youtube.com/watch?v=cj90VCel6Pk</a>	5 June 2016	
DM_43	REACTING TO FAN VIDEOS!!! (14 million subscribers!)	<a href="https://www.youtube.com/watch?v=WoNERLM8GBs">https://www.youtube.com/watch?v=WoNERLM8GBs</a>	31 January 2017	
DM_44	TDM Vlogs   Minecraft Expo UK Panels & Merch!   Episode 7	<a href="https://www.youtube.com/watch?v=0lBODg4NHkE">https://www.youtube.com/watch?v=0lBODg4NHkE</a>	11 August 2013	Promotion
DM_45	MEET ME @ INSOMNIA GAMING FESTIVAL (j51) 18th- 21st April 2014	<a href="https://www.youtube.com/watch?v=UqhOpn9ssg">https://www.youtube.com/watch?v=UqhOpn9ssg</a>	15 April 2014	
DM_46	MINECRAFT PC GIVEAWAY!!!   Happy New Year!	<a href="https://www.youtube.com/watch?v=iFNEIJzHYkc">https://www.youtube.com/watch?v=iFNEIJzHYkc</a>	1 January 2015	
DM_47	MINECRAFT'S GOT TALENT!!	<a href="https://www.youtube.com/watch?v=CKMW7BlczSU">https://www.youtube.com/watch?v=CKMW7BlczSU</a>	31 January 2016	
DM_48	3,000 PERSON MANNEQUIN CHALLENGE!!! (The DanTDM Show)	<a href="https://www.youtube.com/watch?v=W1fGmuToyf8">https://www.youtube.com/watch?v=W1fGmuToyf8</a>	10 January 2017	
DM_49	TDM Vlogs   25 THINGS ABOUT ME!   Episode 20	<a href="https://www.youtube.com/watch?v=HhfDzYfO2O0">https://www.youtube.com/watch?v=HhfDzYfO2O0</a>	15 January 2014	Self-facts
DM_50	Draw My Life - TheDiamondMinecart   1,000,000 Subscriber Special	<a href="https://www.youtube.com/watch?v=N2D9Y6ISFkw">https://www.youtube.com/watch?v=N2D9Y6ISFkw</a>	10 December 2013	Draw My Life

**Table A.3: Video Samples from Lilly Singh (LS)**

Reference Number	Video Title	Video URL	Date of Upload	Video Category
LS_01	How to be the Perfect Brown Person	<a href="https://www.youtube.com/watch?v=fCZ6knXB0fg">https://www.youtube.com/watch?v=fCZ6knXB0fg</a>	13 October 2011	Comedy
LS_02	Sh*t Punjabi Mothers Say	<a href="https://www.youtube.com/watch?v=GLRuM8jWH2M">https://www.youtube.com/watch?v=GLRuM8jWH2M</a>	17 January 2012	
LS_03	My Kids Do This! (Response to My Parents Do This - PART I)	<a href="https://www.youtube.com/watch?v=IQ9lHTgEIXU">https://www.youtube.com/watch?v=IQ9lHTgEIXU</a>	31 January 2013	
LS_04	How My Parents React to Someone I'm Dating	<a href="https://www.youtube.com/watch?v=za1Qx539vDA">https://www.youtube.com/watch?v=za1Qx539vDA</a>	2 January 2014	
LS_05	How to Tell Your Parents Bad News	<a href="https://www.youtube.com/watch?v=LITrUT76jJA">https://www.youtube.com/watch?v=LITrUT76jJA</a>	8 January 2015	
LS_06	What I Think About During a Conversation	<a href="https://www.youtube.com/watch?v=vTPkgey7cPw">https://www.youtube.com/watch?v=vTPkgey7cPw</a>	18 January 2016	
LS_07	How You Treat Your Parents VS Best Friend	<a href="https://www.youtube.com/watch?v=sQr02oEByqA">https://www.youtube.com/watch?v=sQr02oEByqA</a>	10 January 2017	
LS_08	Official Guide to Brown Girls	<a href="https://www.youtube.com/watch?v=FX95prhcD1A">https://www.youtube.com/watch?v=FX95prhcD1A</a>	17 January 2011	Comedy and Chat
LS_09	Things Parents Don't Understand	<a href="https://www.youtube.com/watch?v=HZoKss055Bc">https://www.youtube.com/watch?v=HZoKss055Bc</a>	4 June 2012	
LS_10	My Parents Do This - PART I	<a href="https://www.youtube.com/watch?v=HbRywnTYArc">https://www.youtube.com/watch?v=HbRywnTYArc</a>	25 January 2013	
LS_11	The Stages of a Relationship	<a href="https://www.youtube.com/watch?v=IQWKw6tZm80">https://www.youtube.com/watch?v=IQWKw6tZm80</a>	6 January 2014	
LS_12	The 5 Stages to Becoming a Fangirl (ft. Grace Helbig)	<a href="https://www.youtube.com/watch?v=mvVz4p7LCbQ">https://www.youtube.com/watch?v=mvVz4p7LCbQ</a>	7 September 2015	
LS_13	The Difference Between You and Your Parents	<a href="https://www.youtube.com/watch?v=6BxbaVjnMSM">https://www.youtube.com/watch?v=6BxbaVjnMSM</a>	22 February 2016	
LS_14	Why I Can't Be a Beauty Guru	<a href="https://www.youtube.com/watch?v=3UTzVIFb2mw">https://www.youtube.com/watch?v=3UTzVIFb2mw</a>	12 January 2017	
LS_15	Shady Moments: Wake Up Sister!	<a href="https://www.youtube.com/watch?v=ld0li6OmJgg">https://www.youtube.com/watch?v=ld0li6OmJgg</a>	22 June 2011	Life Chat
LS_16	Stop Being a Punk... Grow Some Balls!	<a href="https://www.youtube.com/watch?v=bwwGp9BDLds">https://www.youtube.com/watch?v=bwwGp9BDLds</a>	9 January 2012	
LS_17	How to Stay Positive	<a href="https://www.youtube.com/watch?v=owCYzAtBGk0">https://www.youtube.com/watch?v=owCYzAtBGk0</a>	21 January 2013	
LS_18	Kids Now VS Kids Then	<a href="https://www.youtube.com/watch?v=OyMMWT15jgc">https://www.youtube.com/watch?v=OyMMWT15jgc</a>	9 January 2014	
LS_19	Types of People in Drive-Thrus	<a href="https://www.youtube.com/watch?v=moiSYMSOzGQ">https://www.youtube.com/watch?v=moiSYMSOzGQ</a>	19 January 2015	
LS_20	Types of People You Saw on New Years	<a href="https://www.youtube.com/watch?v=oHLKc-DhB7I">https://www.youtube.com/watch?v=oHLKc-DhB7I</a>	4 January 2016	
LS_21	Types of Break-Ups	<a href="https://www.youtube.com/watch?v=pO-OcQMvV2g">https://www.youtube.com/watch?v=pO-OcQMvV2g</a>	5 January 2017	
LS_22	Miley Cyrus - Wrecking Ball   My Parents React (Ep. 1)	<a href="https://www.youtube.com/watch?v=NbpTDuK50rI">https://www.youtube.com/watch?v=NbpTDuK50rI</a>	4 November 2013	Reaction
LS_23	Flappy Bird   My Parents React (Ep. 2)	<a href="https://www.youtube.com/watch?v=6w0Vqn723-4">https://www.youtube.com/watch?v=6w0Vqn723-4</a>	6 February 2014	
LS_24	50 Shades of Grey Trailer   My Parents React (Ep. 8)	<a href="https://www.youtube.com/watch?v=XHtlgJSJ8eA">https://www.youtube.com/watch?v=XHtlgJSJ8eA</a>	29 January 2015	

LS_25	Justin Bieber - What Do You Mean   My Parents React (Ep. 15)	<a href="https://www.youtube.com/watch?v=Yx56YtJLUeA">https://www.youtube.com/watch?v=Yx56YtJLUeA</a>	11 January 2016	
LS_26	Migos - Bad and Boujee   My Parents React (Ep. 22)	<a href="https://www.youtube.com/watch?v=pBut049R03c">https://www.youtube.com/watch?v=pBut049R03c</a>	16 January 2017	
LS_27	Day 7: Santa, Ladoos & Maggots	<a href="https://www.youtube.com/watch?v=J5rVu1rtAkM">https://www.youtube.com/watch?v=J5rVu1rtAkM</a>	18 December 2011	Entertainment
LS_28	Rapping Grandpa!	<a href="https://www.youtube.com/watch?v=a2XkaGd69OE">https://www.youtube.com/watch?v=a2XkaGd69OE</a>	26 March 2012	
LS_29	Ellen's Mirror Moves! - Superwoman	<a href="https://www.youtube.com/watch?v=OkexcjDm8Mg">https://www.youtube.com/watch?v=OkexcjDm8Mg</a>	16 May 2013	
LS_30	Jelly Bean Challenge (ft. Kingsley)	<a href="https://www.youtube.com/watch?v=AlhixCuCB7c">https://www.youtube.com/watch?v=AlhixCuCB7c</a>	17 April 2014	
LS_31	Flip Warz Ep 2: Marcus Butler vs Ricky Dillon	<a href="https://www.youtube.com/watch?v=4tcqBQt-WW0">https://www.youtube.com/watch?v=4tcqBQt-WW0</a>	16 January 2015	
LS_32	My Family Answers Questions About Me	<a href="https://www.youtube.com/watch?v=WXydlarPN2s">https://www.youtube.com/watch?v=WXydlarPN2s</a>	2 May 2016	
LS_33	Boy-FRIEND Does My Makeup Voiceover (ft. Ryan Higa)	<a href="https://www.youtube.com/watch?v=Wo-Ux6fmQyk">https://www.youtube.com/watch?v=Wo-Ux6fmQyk</a>	19 June 2017	
LS_34	WTF Facebook?!?!?	<a href="https://www.youtube.com/watch?v=RGF0JcS0cSk">https://www.youtube.com/watch?v=RGF0JcS0cSk</a>	22 September 2011	Topical Review
LS_35	RESPONSE TO RACIST BRAMPTON GIRL	<a href="https://www.youtube.com/watch?v=KC8EhKs7aBl">https://www.youtube.com/watch?v=KC8EhKs7aBl</a>	18 April 2012	
LS_36	WTF GRAMMYS?!	<a href="https://www.youtube.com/watch?v=y0ds8ild1gs">https://www.youtube.com/watch?v=y0ds8ild1gs</a>	12 February 2013	
LS_37	2014 Grammys Review	<a href="https://www.youtube.com/watch?v=FxExQ_jdm54">https://www.youtube.com/watch?v=FxExQ_jdm54</a>	27 January 2014	
LS_38	Jay Z Almost Poops   Grammys 2015 Review	<a href="https://www.youtube.com/watch?v=n3IGVDc7qVo">https://www.youtube.com/watch?v=n3IGVDc7qVo</a>	9 February 2015	
LS_39	Are You a Bad Mom? ft. Mila Kunis, Kristen Bell & Kathryn Hahn   #GirlLove (Ep. 1)	<a href="https://www.youtube.com/watch?v=7bmSvTP7Ntk">https://www.youtube.com/watch?v=7bmSvTP7Ntk</a>	28 July 2016	Show
LS_40	First World Problems Vs. Real World Solutions (ft. Bill Gates)	<a href="https://www.youtube.com/watch?v=6hcHrGALinA">https://www.youtube.com/watch?v=6hcHrGALinA</a>	17 February 2017	
LS_41	Happy New Year/Updates/Bloopers 2011	<a href="https://www.youtube.com/watch?v=45qxnXq6EHI">https://www.youtube.com/watch?v=45qxnXq6EHI</a>	31 December 2011	Year Conclusion
LS_42	Hello 2013...	<a href="https://www.youtube.com/watch?v=eJcwUt3ZVYE">https://www.youtube.com/watch?v=eJcwUt3ZVYE</a>	12 January 2013	
LS_43	2013...and That's a Wrap!	<a href="https://www.youtube.com/watch?v=qAlUKyJdQT0">https://www.youtube.com/watch?v=qAlUKyJdQT0</a>	30 December 2013	
LS_44	Why 2014 Was Amazing	<a href="https://www.youtube.com/watch?v=8O_PgPz5qZs">https://www.youtube.com/watch?v=8O_PgPz5qZs</a>	31 December 2014	
LS_45	2015...That Is A Wrap!	<a href="https://www.youtube.com/watch?v=Ybg6S3jQdfw">https://www.youtube.com/watch?v=Ybg6S3jQdfw</a>	31 Decmeber 2015	
LS_46	2016...That Is A Wrap! (ft. #TeamSuper)	<a href="https://www.youtube.com/watch?v=xrZlIVqdMrQ">https://www.youtube.com/watch?v=xrZlIVqdMrQ</a>	2 January 2017	
LS_47	21 Questions with Superwoman	<a href="https://www.youtube.com/watch?v=IQ8JByfEQBc">https://www.youtube.com/watch?v=IQ8JByfEQBc</a>	12 May 2011	Q&A
LS_48	Ask Superwoman Ep.1 - Sex, Buns & Lesbians	<a href="https://www.youtube.com/watch?v=UymTap35gmo">https://www.youtube.com/watch?v=UymTap35gmo</a>	14 March 2012	
LS_49	Ask Superwoman Ep 5: Battis, Benches & Gays	<a href="https://www.youtube.com/watch?v=jQsmKCDRtHs">https://www.youtube.com/watch?v=jQsmKCDRtHs</a>	14 March 2013	
LS_50	Ask Superwoman LIVE!	<a href="https://www.youtube.com/watch?v=nU_rfSS2x-A">https://www.youtube.com/watch?v=nU_rfSS2x-A</a>	14 January 2014	

LS_51	#AskSuperwomanLIVE (01/14/15)	<a href="https://www.youtube.com/watch?v=S107HCcZYKA">https://www.youtube.com/watch?v=S107HCcZYKA</a>	14 January 2015	
LS_52	#AskSuperwomanLIVE (01/11/16)	<a href="https://www.youtube.com/watch?v=2AvpV7o6vEM">https://www.youtube.com/watch?v=2AvpV7o6vEM</a>	11 January 2016	
LS_53	#AskSuperwomanLIVE - 01/14/17	<a href="https://www.youtube.com/watch?v=64mNTihmyXQ">https://www.youtube.com/watch?v=64mNTihmyXQ</a>	14 January 2017	
LS_54	Shady Moments: This Will Waste Your Life...	<a href="https://www.youtube.com/watch?v=BbHo8TmyYUM">https://www.youtube.com/watch?v=BbHo8TmyYUM</a>	17 June 2011	
LS_55	Dreams Do Come True	<a href="https://www.youtube.com/watch?v=vXQAz8RTYz8">https://www.youtube.com/watch?v=vXQAz8RTYz8</a>	1 February 2012	Update
LS_56	LIVE SHOW TODAY!!	<a href="https://www.youtube.com/watch?v=nVLcxFDQry4">https://www.youtube.com/watch?v=nVLcxFDQry4</a>	14 February 2013	
LS_57	THIS IS NOT A VIDEO.	<a href="https://www.youtube.com/watch?v=NvKMxf5IqJA">https://www.youtube.com/watch?v=NvKMxf5IqJA</a>	30 January 2014	
LS_58	What's NEW in 2015?!	<a href="https://www.youtube.com/watch?v=n113YrGDjeQ">https://www.youtube.com/watch?v=n113YrGDjeQ</a>	1 January 2015	
LS_59	My Trip To Washington! WUDDUP OBAMA?!	<a href="https://www.youtube.com/watch?v=9S9RK_hdQYE">https://www.youtube.com/watch?v=9S9RK_hdQYE</a>	30 July 2012	Documentary
LS_60	Jersey Vlogcity!	<a href="https://www.youtube.com/watch?v=nc3m2zGKMxE">https://www.youtube.com/watch?v=nc3m2zGKMxE</a>	8 April 2013	
LS_61	12 Collabs of Xmas - BEHIND THE SCENES	<a href="https://www.youtube.com/watch?v=VWSGHOf4dmE">https://www.youtube.com/watch?v=VWSGHOf4dmE</a>	29 December 2014	
LS_62	The Time I Met The Rock!!	<a href="https://www.youtube.com/watch?v=AkFhwIRZwf4">https://www.youtube.com/watch?v=AkFhwIRZwf4</a>	13 April 2015	
LS_63	#BawseBook Release Party	<a href="https://www.youtube.com/watch?v=ElFvPUX8QvY">https://www.youtube.com/watch?v=ElFvPUX8QvY</a>	25 March 2017	Channel Celebration
LS_64	1000 Subscribers: Never Say Never	<a href="https://www.youtube.com/watch?v=6KT7TmPlkcw">https://www.youtube.com/watch?v=6KT7TmPlkcw</a>	14 April 2011	
LS_65	A MILLIE FOR LILLY!!	<a href="https://www.youtube.com/watch?v=dCqPRkaQdec">https://www.youtube.com/watch?v=dCqPRkaQdec</a>	26 August 2013	Promotion
LS_66	Sit Down with IISuperwomanII	<a href="https://www.youtube.com/watch?v=X9j3c0Xlp_w">https://www.youtube.com/watch?v=X9j3c0Xlp_w</a>	2 December 2011	
LS_67	Superwoman @ Chirhian Da Chamba 2011 (CDC)	<a href="https://www.youtube.com/watch?v=5nX2fA0BMM">https://www.youtube.com/watch?v=5nX2fA0BMM</a>	5 January 2012	
LS_68	Purpose.	<a href="https://www.youtube.com/watch?v=CJ6oH1JvTGY">https://www.youtube.com/watch?v=CJ6oH1JvTGY</a>	18 July 2013	
LS_69	50 Shades of Shemurr (ft. YouTube)	<a href="https://www.youtube.com/watch?v=BBbH1RWappI">https://www.youtube.com/watch?v=BBbH1RWappI</a>	24 March 2014	
LS_70	I'm Going on a World Tour: A Trip to Unicorn Island!	<a href="https://www.youtube.com/watch?v=ITHMEXUOyoQ">https://www.youtube.com/watch?v=ITHMEXUOyoQ</a>	27 March 2015	
LS_71	I'M GOING TO BE ON JIMMY FALLON!	<a href="https://www.youtube.com/watch?v=PAcWOyZd2xU">https://www.youtube.com/watch?v=PAcWOyZd2xU</a>	22 January 2016	
LS_72	Fantastic Tour Dates and Where to Find Them   #BawseBook	<a href="https://www.youtube.com/watch?v=arVMnJ-wbdl">https://www.youtube.com/watch?v=arVMnJ-wbdl</a>	6 March 2017	Self-facts
LS_73	50 Random Things About Me	<a href="https://www.youtube.com/watch?v=nrXdEoUI2Q8">https://www.youtube.com/watch?v=nrXdEoUI2Q8</a>	6 August 2013	
LS_74	Draw My Life   Superwoman	<a href="https://www.youtube.com/watch?v=yfTV3UV_WIY">https://www.youtube.com/watch?v=yfTV3UV_WIY</a>	27 June 2013	Draw My Life



**Table A.4: Video Samples from Shane Dawson (SD)**

Reference Number	Video Title	Video URL	Date of Upload	Video Category
SD_01	IF DISNEY MOVIES WERE PORN!	<a href="https://www.youtube.com/watch?v=1N87DQ9VbIY">https://www.youtube.com/watch?v=1N87DQ9VbIY</a>	13 January 2015	Facts and Secrets
SD_02	9/11 CONSPIRACY THEORIES	<a href="https://www.youtube.com/watch?v=Pia2wu_QqTg">https://www.youtube.com/watch?v=Pia2wu_QqTg</a>	12 April 2016	
SD_03	CREEPIEST COMMERCIALS OF ALL TIME	<a href="https://www.youtube.com/watch?v=tOJmFPIT9X4">https://www.youtube.com/watch?v=tOJmFPIT9X4</a>	11 January 2017	
SD_04	BLOODY MARY!!!!!!	<a href="https://www.youtube.com/watch?v=kKA8OBPSYh4">https://www.youtube.com/watch?v=kKA8OBPSYh4</a>	22 October 2011	Myth Test
SD_05	GHOST HUNTING in MY HOUSE!!!	<a href="https://www.youtube.com/watch?v=uxHglb8bpsY">https://www.youtube.com/watch?v=uxHglb8bpsY</a>	12 November 2012	
SD_06	GHOST HUNTING IN MY HOUSE with THE PSYCHIC TWINS	<a href="https://www.youtube.com/watch?v=43GiHzda8bg">https://www.youtube.com/watch?v=43GiHzda8bg</a>	16 March 2016	
SD_07	HAUNTED SUICIDE FOREST	<a href="https://www.youtube.com/watch?v=cN_9mGyucAl">https://www.youtube.com/watch?v=cN_9mGyucAl</a>	4 January 2017	Life Hack Test
SD_08	TRYING DUMB BEAUTY HACKS!	<a href="https://www.youtube.com/watch?v=u1f2fICvNRw">https://www.youtube.com/watch?v=u1f2fICvNRw</a>	22 December 2015	
SD_09	TRYING DUMB BEAUTY HACKS 2!	<a href="https://www.youtube.com/watch?v=9F0GEL0BPuU">https://www.youtube.com/watch?v=9F0GEL0BPuU</a>	5 January 2016	
SD_10	TRYING DUMB LIFE HACKS 11	<a href="https://www.youtube.com/watch?v=eAusx9BHpi0">https://www.youtube.com/watch?v=eAusx9BHpi0</a>	3 January 2017	DIY
SD_11	POPIN' COOKIN' *FAIL*!	<a href="https://www.youtube.com/watch?v=LopkkSTD4II">https://www.youtube.com/watch?v=LopkkSTD4II</a>	8 December 2014	
SD_12	POPIN' COOKIN' B-DAY CAKE *FAIL*!	<a href="https://www.youtube.com/watch?v=yvuwGiTolcU">https://www.youtube.com/watch?v=yvuwGiTolcU</a>	19 January 2015	
SD_13	GALAXY ICE CREAM - PINTEREST	<a href="https://www.youtube.com/watch?v=Y12kfXAgSUJ">https://www.youtube.com/watch?v=Y12kfXAgSUJ</a>	27 January 2016	
SD_14	TRYING DUMB DIYS! - FLUFFY SLIME, CANDY MAKEUP, UNICORN MILKSHAKE	<a href="https://www.youtube.com/watch?v=KFZ2beG-x6k">https://www.youtube.com/watch?v=KFZ2beG-x6k</a>	14 March 2017	Product Test
SD_15	THE MOST DISGUSTING FOOD EVER!	<a href="https://www.youtube.com/watch?v=k2fwd2CDXaQ">https://www.youtube.com/watch?v=k2fwd2CDXaQ</a>	7 November 2014	
SD_16	PLAYING WITH WEIRD KID TOYS 3!	<a href="https://www.youtube.com/watch?v=sMnNQ2YA8dk">https://www.youtube.com/watch?v=sMnNQ2YA8dk</a>	20 January 2015	
SD_17	TASTING IHOP PANCAKES	<a href="https://www.youtube.com/watch?v=Is6uxOfqzwo">https://www.youtube.com/watch?v=Is6uxOfqzwo</a>	4 January 2016	
SD_18	TASTING TACO BELL FROM AROUND THE WORLD	<a href="https://www.youtube.com/watch?v=IxUYE65kZ-s">https://www.youtube.com/watch?v=IxUYE65kZ-s</a>	2 January 2017	Reaction
SD_19	I Got CATFISHED!	<a href="https://www.youtube.com/watch?v=j9mHH603os">https://www.youtube.com/watch?v=j9mHH603os</a>	4 February 2013	
SD_20	REACTING TO OLD INSTAGRAM PICS!	<a href="https://www.youtube.com/watch?v=lkvRrhA_yoA">https://www.youtube.com/watch?v=lkvRrhA_yoA</a>	16 October 2014	
SD_21	REACTING TO FRED IS DEAD! (with LUCAS CRUIKSHANK)	<a href="https://www.youtube.com/watch?v=8ZBfrGmSWEQ">https://www.youtube.com/watch?v=8ZBfrGmSWEQ</a>	22 January 2015	
SD_22	REACTING TO OLD FACEBOOK PICTURES	<a href="https://www.youtube.com/watch?v=0bvbH_OT2v8">https://www.youtube.com/watch?v=0bvbH_OT2v8</a>	27 January 2015	
SD_23	REACTING TO BLUE WAFFLE!	<a href="https://www.youtube.com/watch?v=leFXROL_GT4">https://www.youtube.com/watch?v=leFXROL_GT4</a>	1 January 2016	

SD_24	REACTING TO PEOPLE WHO SMASH OR PASSED ME	<a href="https://www.youtube.com/watch?v=CGmivTgZZwI">https://www.youtube.com/watch?v=CGmivTgZZwI</a>	2 March 2017	Entertainment
SD_25	EATING CONDOMS?	<a href="https://www.youtube.com/watch?v=B047qztmqYM">https://www.youtube.com/watch?v=B047qztmqYM</a>	8 July 2010	
SD_26	HOT GIRLS NIGHT OUT!!!	<a href="https://www.youtube.com/watch?v=3Rd0goltiS4">https://www.youtube.com/watch?v=3Rd0goltiS4</a>	9 February 2011	
SD_27	CALL ME MAYBE *KARAOKE* (Hang With Shane : Day 74)	<a href="https://www.youtube.com/watch?v=jfaebj4iKQc">https://www.youtube.com/watch?v=jfaebj4iKQc</a>	16 April 2012	
SD_28	MAKEUP TUTORIAL *SPOOF*!	<a href="https://www.youtube.com/watch?v=PpHzVzBjp6E">https://www.youtube.com/watch?v=PpHzVzBjp6E</a>	8 January 2013	
SD_29	THE EDIBLE UNDERWEAR *CHALLENGE*! (with LISBUG)	<a href="https://www.youtube.com/watch?v=ga7OnReCISO">https://www.youtube.com/watch?v=ga7OnReCISO</a>	2 January 2014	
SD_30	SONG LYRICS IN REAL LIFE!	<a href="https://www.youtube.com/watch?v=U69IvYz1NBY">https://www.youtube.com/watch?v=U69IvYz1NBY</a>	1 January 2015	
SD_31	THE POPCORN CHALLENGE with ROSANNA PANSINO	<a href="https://www.youtube.com/watch?v=jaeltYxVM3M">https://www.youtube.com/watch?v=jaeltYxVM3M</a>	19 January 2016	
SD_32	DON'T MICROWAVE THIS STUFF 3!	<a href="https://www.youtube.com/watch?v=4ZoC8re-OC4">https://www.youtube.com/watch?v=4ZoC8re-OC4</a>	10 January 2017	Topical Review
SD_33	PARANORMAL ACTIVITY 4 SUCKED!!	<a href="https://www.youtube.com/watch?v=G3QIQPZonDU">https://www.youtube.com/watch?v=G3QIQPZonDU</a>	22 October 2012	
SD_34	KANYE GOT ME PREGNANT!!!	<a href="https://www.youtube.com/watch?v=55GfVWYnR50">https://www.youtube.com/watch?v=55GfVWYnR50</a>	12 January 2013	
SD_35	REVIEWING 2013! (with SHANNA MALCOLM)	<a href="https://www.youtube.com/watch?v=yppv9sVaOQWo">https://www.youtube.com/watch?v=yppv9sVaOQWo</a>	1 January 2014	
SD_36	TYPES OF ANNOYING PEOPLE ON INSTAGRAM	<a href="https://www.youtube.com/watch?v=FnMcoaQA4oY">https://www.youtube.com/watch?v=FnMcoaQA4oY</a>	6 January 2015	
SD_37	WHY I LOVE DICK!	<a href="https://www.youtube.com/watch?v=7B7QIXkKaN0">https://www.youtube.com/watch?v=7B7QIXkKaN0</a>	15 January 2016	
SD_38	Why YouTubers Are Depressed	<a href="https://www.youtube.com/watch?v=L2sBwFa_JFQ">https://www.youtube.com/watch?v=L2sBwFa_JFQ</a>	13 January 2017	Personal Story
SD_39	MY YOUTUBE STORY - SHANE DAWSON	<a href="https://www.youtube.com/watch?v=9Lg4WM1U3hc">https://www.youtube.com/watch?v=9Lg4WM1U3hc</a>	17 May 2010	
SD_40	I SAW A GHOST!!!	<a href="https://www.youtube.com/watch?v=YNjskIqcuNY">https://www.youtube.com/watch?v=YNjskIqcuNY</a>	13 September 2011	
SD_41	MY FIRST CAR ACCIDENT!	<a href="https://www.youtube.com/watch?v=8bbSNKT14Q8">https://www.youtube.com/watch?v=8bbSNKT14Q8</a>	22 January 2013	
SD_42	My Eating Disorder	<a href="https://www.youtube.com/watch?v=EPSxheNL2yk">https://www.youtube.com/watch?v=EPSxheNL2yk</a>	1 October 2014	
SD_43	My Relationship With My Dad	<a href="https://www.youtube.com/watch?v=ETpfQJkc4NQ">https://www.youtube.com/watch?v=ETpfQJkc4NQ</a>	5 January 2015	
SD_44	MY HOUSE IS HAUNTED   STORY TIME	<a href="https://www.youtube.com/watch?v=awfePW3OZFM">https://www.youtube.com/watch?v=awfePW3OZFM</a>	5 February 2016	
SD_45	BIG LIFE CHANGES	<a href="https://www.youtube.com/watch?v=iL-od7UA_OQ&amp;t=685s">https://www.youtube.com/watch?v=iL-od7UA_OQ&amp;t=685s</a>	21 April 2017	
SD_46	SHAVING MY HEAD!! (Hang With Shane : Day 30)	<a href="https://www.youtube.com/watch?v=XMk0CC2D8c0">https://www.youtube.com/watch?v=XMk0CC2D8c0</a>	14 February 2012	Q&A
SD_47	IS SHANE DAWSON GAY?	<a href="https://www.youtube.com/watch?v=8AJ-0Rh2_RY">https://www.youtube.com/watch?v=8AJ-0Rh2_RY</a>	2 January 2013	
SD_48	MY WORST SEXUAL EXPERIENCE!	<a href="https://www.youtube.com/watch?v=XT1o-tZ37bA">https://www.youtube.com/watch?v=XT1o-tZ37bA</a>	24 February 2014	

SD_49	IF I WAS A STRIPPER	<a href="https://www.youtube.com/watch?v=pUOrGXh-ges">https://www.youtube.com/watch?v=pUOrGXh-ges</a>	16 March 2015	
SD_50	MY FIRST GAY HOOKUP	<a href="https://www.youtube.com/watch?v=_HdPIIFP_v8">https://www.youtube.com/watch?v=_HdPIIFP_v8</a>	1 April 2016	
SD_51	DRUNK BOYFRIEND TAG	<a href="https://www.youtube.com/watch?v=91c8RY59JDw">https://www.youtube.com/watch?v=91c8RY59JDw</a>	16 May 2017	
SD_52	Grandma Part 1	<a href="https://www.youtube.com/watch?v=49jM65lqKCA">https://www.youtube.com/watch?v=49jM65lqKCA</a>	29 April 2010	Update
SD_53	MEETING THE DIRECTOR OF AVATAR & TITANIC "JAMES CAMERON"! BEST DAY EVER!!!	<a href="https://www.youtube.com/watch?v=ulkVHriOKag">https://www.youtube.com/watch?v=ulkVHriOKag</a>	29 January 2011	
SD_54	PISSSED OFF!!!! (Hanging With Shane: Day 92)	<a href="https://www.youtube.com/watch?v=HsHMYTrllbQ">https://www.youtube.com/watch?v=HsHMYTrllbQ</a>	10 May 2012	
SD_55	DEAR MILEY CYRUS...	<a href="https://www.youtube.com/watch?v=cBJNtsj4UDU">https://www.youtube.com/watch?v=cBJNtsj4UDU</a>	5 January 2013	
SD_56	MY HOTEL ROOM TOUR!!	<a href="https://www.youtube.com/watch?v=h7TEjS62oy4">https://www.youtube.com/watch?v=h7TEjS62oy4</a>	16 January 2014	
SD_57	Why I Don't Take My Shirt Off	<a href="https://www.youtube.com/watch?v=-vsJmEMjIG8">https://www.youtube.com/watch?v=-vsJmEMjIG8</a>	26 June 2015	
SD_58	Losing A Friend	<a href="https://www.youtube.com/watch?v=1tFMGKIzaV4">https://www.youtube.com/watch?v=1tFMGKIzaV4</a>	13 June 2016	
SD_59	SUPER DOG!!!!	<a href="https://www.youtube.com/watch?v=6i3kvuO_dHs">https://www.youtube.com/watch?v=6i3kvuO_dHs</a>	10 June 2010	Documentary
SD_60	*HUGE HEADS*!!!!!!!	<a href="https://www.youtube.com/watch?v=Pnc4AoLoQn0">https://www.youtube.com/watch?v=Pnc4AoLoQn0</a>	2 February 2011	
SD_61	I'M A LOVE MACHINE! (Hang with Shane : Day 1)	<a href="https://www.youtube.com/watch?v=nSfLUqPHeo0">https://www.youtube.com/watch?v=nSfLUqPHeo0</a>	2 January 2012	
SD_62	HIPSTER as F**K!	<a href="https://www.youtube.com/watch?v=ncMEXR88NQm">https://www.youtube.com/watch?v=ncMEXR88NQm</a>	1 January 2013	
SD_63	GETTING ARRESTED!	<a href="https://www.youtube.com/watch?v=ELv5Utiju4I">https://www.youtube.com/watch?v=ELv5Utiju4I</a>	7 January 2014	
SD_64	My Gay Experience	<a href="https://www.youtube.com/watch?v=OKJlNYQVids">https://www.youtube.com/watch?v=OKJlNYQVids</a>	2 January 2015	
SD_65	A WEEK IN MY LIFE!	<a href="https://www.youtube.com/watch?v=obhKCPk36o8">https://www.youtube.com/watch?v=obhKCPk36o8</a>	19 August 2016	
SD_66	MY HOUSE IS HAUNTED	<a href="https://www.youtube.com/watch?v=yKLmSffSbzM">https://www.youtube.com/watch?v=yKLmSffSbzM</a>	20 January 2017	
SD_67	WE'RE NOMINATED FOR A **TEEN CHOICE AWARD**!	<a href="https://www.youtube.com/watch?v=qCJl9HI4zzY">https://www.youtube.com/watch?v=qCJl9HI4zzY</a>	28 June 2010	Promotion
SD_68	Shane Dawson *TALK SHOW*??	<a href="https://www.youtube.com/watch?v=hxH_bZ6QgFM">https://www.youtube.com/watch?v=hxH_bZ6QgFM</a>	6 August 2011	
SD_69	I HAVE A TWIN!	<a href="https://www.youtube.com/watch?v=v-lq9lVpoe8">https://www.youtube.com/watch?v=v-lq9lVpoe8</a>	13 October 2013	
SD_70	MY MOVIE POSTER & TITLE!	<a href="https://www.youtube.com/watch?v=uncS7evm29o">https://www.youtube.com/watch?v=uncS7evm29o</a>	26 June 2014	
SD_71	I Shaved My Head	<a href="https://www.youtube.com/watch?v=3PuS9GesFdc">https://www.youtube.com/watch?v=3PuS9GesFdc</a>	8 July 2015	
SD_72	PERIOD STORIES with SUPERWOMAN	<a href="https://www.youtube.com/watch?v=38rWWdhM_Yw">https://www.youtube.com/watch?v=38rWWdhM_Yw</a>	26 April 2016	
SD_73	Youtubers I Would Fight	<a href="https://www.youtube.com/watch?v=cE1DJUsV5gM">https://www.youtube.com/watch?v=cE1DJUsV5gM</a>	7 May 2017	

# Appendix B

## Analysis of Vlog Content (Chapter 3)

**Table B.1: Example of Deductive Analysis Results from Zoe Sugg (ZS)**

CONTENT (Deductive)	
Video <b>ZS_05</b>	
<b>Video Title</b>	Home "Stuff " Haul   Zoella
<b>Vlogger</b>	Zoe Sugg
<b>Video Category</b>	Haul
<b>Date of Upload</b>	2 February 2014
<b>Length</b>	00:10:33
<b>URL</b>	<a href="https://www.youtube.com/watch?v=ciousXGeg10">https://www.youtube.com/watch?v=ciousXGeg10</a>
<b>Video Description</b>	In this Haul video, Sugg mainly showcases home-related products she bought.
<b>Broad Codes</b>	<b>Content Assigned to Broad Codes</b>
<b>Interaction</b>	<p><b>As Content Elements:</b> Sugg asks for suggestions about what to put into a newly bought jar (00:02:03): 'I'm not too sure what I'm going to put in these, but I would love your suggestions because I want to put this either in the bathroom or in the kitchen.'</p> <p>Sugg asks a question regarding the egg tray she bought (00:08:32): 'Are you an eggs-in-the-fridge person or an eggs-out-of-the fridge person? That's the question I would like to know the answer to because everyone has a different thing, like some people put ketchup in the fridge and some people kept put ketchup in the cupboard.'</p>
<b>Self-presentation</b>	<p><b>As Content Elements:</b> Sugg mentions her background in the video (00:00:02): 'Hello, everybody and welcome to my window.'</p> <p>Sugg discloses her current location and her status of house moving (00:00:07): 'If you watched my previous video, you all know that I have moved house, so I'm no longer in my bedroom.'</p> <p>Sugg uses jars she bought as drums and says (00:02:57): 'You can tell I've never played the drums before.'</p> <p>Sugg discloses her interest in selecting products (00:04:51): 'I am quite selective with drinking glasses I like them to be a little bit unique and quite quirky.'</p> <p>Sugg shows bloopers at the end of the video, including filming mistakes and talking to her boyfriend behind the camera (00:09:34-00:10:25) e.g. Sugg describes and mimics her boyfriend Alfie Deyes' movement</p>

	behind the camera (00:09:40): 'Alfie's doing a little like this walk behind the camera, like a Dino.'
<b>Information management</b>	<p><b>As Content Elements:</b></p> <p>Sugg explains the sound effect that may affect viewers' experience (00:00:22): 'I also have a place with very minimal furniture, so everything is kind of echoey. So, I do apologize for that and once I get more things in here I'm sure it will sound great.'</p> <p>Sugg constant introduces product prices e.g. (00:02:28): 'These were a bargain, this was 4.99.' (00:05:58): "The next thing I picked up is for my bathroom and it was also from Home Scents and it was 4.99."</p> <p>Sugg provides information about the shop she bought stuff from (00:03:49): 'This next thing is from a shop called Lakeland which has awesome baking stuff in it. If you like to bake cakes you should check out that shop because it's like looking into baking heaven.'</p> <p>End card appears showing Sugg's social media links and other videos (00:10:26).</p>
<b>Rewards</b>	N/A

**Table B.2: Example of Deductive Analysis Results from Daniel Middleton (DM)**

CONTENT (Deductive)	
Video <b>DM_02</b>	
<b>Video Title</b>	"OIL EXTRACTION"   Diamond Dimensions Modded Survival #65   Minecraft
<b>Vlogger</b>	Daniel Middleton
<b>Video Category</b>	Minecraft Gameplay
<b>Date of Upload</b>	01 January 2014
<b>Length</b>	00:29:09
<b>URL</b>	<a href="https://www.youtube.com/watch?v=UhJzbbtU9aM">https://www.youtube.com/watch?v=UhJzbbtU9aM</a>
<b>Video Description</b>	This video is the 65 <sup>th</sup> episode of Middleton's gameplay series called 'Diamond Dimensions Modded Survival'. The video shows Middleton controls his in-game character and gather different in-game resources and use them to craft in-game equipment.
<b>Broad Codes</b>	<b>Content Assigned to Broad Codes</b>

<b>Interaction</b>	<p><b>As Content Elements:</b>  Middleton shows an art drawn by a fan on screen at the beginning of the video (00:00:23), the text under the art shows the fan's Twitter username with Middleton's message 'Thank you!'</p> <p>Middleton encourages audiences to notify him if he does something wrong during the gameplay (00:27:53): 'This is difficult, but we are near the end of episode so if I'm doing it wrong then do tell me and I'll be able to change my ways and choose a different power supply.'</p> <p>Middleton thanks for viewers' contribution to the likes of the previous video (00:28:33): 'Now, last time we got flippin 20,000 likes. What is going on there? That is incredible. So, thanks for all the likes that is crazy.'</p>
<b>Self-presentation</b>	<p><b>As Content Elements:</b>  Middleton shows a recoded montage of him finding in-game resources and discloses his recording time when he was making the video (00:00:41): 'I recorded the whole mining session took about 40 minutes I guess to find a load of stuff. So, that will be on your screen at the moment.'</p> <p>Middleton mentions that he just bought a new mouse, which is not shown on the screen (00:16:08): 'I bought a new mouse and the roller thing where you scroll through is so sensitive that I just skip past all my items. It's not the best, but it's an awesome mouse so I just need to get used to it basically.'</p>
<b>Information management</b>	<p><b>As Content Elements:</b>  Middleton provides the information regarding how to complete some tasks in the game: (e.g. 00:01:43) 'I quickly researched it, we are going to need an oil extractor. So, we're going to need, one second, we're going to need one of these which require two steel ingots, three bronze ingots and a piece of redstone.'</p> <p>Middleton forecasts the time for the next episode of this game series (00:26:40): 'So, we might get one more episode next time so that'll be on Sunday.'</p> <p>End card appears showing Middleton's other videos, and reminding viewers to download the game mod in the description (00:28:54).</p>
<b>Rewards</b>	<p><b>As Content Elements:</b>  Middleton asks viewers to like the video (00:28:38): 'How many can we get this time? I'm not setting a "like" target let's just see how many, team TDM can get.'</p>

**Table B.3: Example of Deductive Analysis Results from Lilly Singh (LS)**

CONTENT (Deductive)	
Video LS_26	
<b>Video Title</b>	<b>Migos - Bad and Boujee   My Parents React (Ep. 22)</b>
<b>Vlogger</b>	Lilly Singh
<b>Video Category</b>	Reaction
<b>Date of Upload</b>	16 January 2017
<b>Length</b>	00:06:48
<b>URL</b>	<a href="https://www.youtube.com/watch?v=pBut049R03c">https://www.youtube.com/watch?v=pBut049R03c</a>
<b>Video Description</b>	Singh in this video dresses as her parents in costumes and reacts to a music video called 'Bad and Boujee' by Migos.
<b>Broad Codes</b>	<b>Content Assigned to Broad Codes</b>
<b>Interaction</b>	<p><b>As Theme:</b> The whole video is made based on viewers' suggestions because Singh indicates at the beginning of the video (00:00:11): 'And yesterday I went on my Twitter and asked what do you want to see my parents reacting to and a whole bunch of ya'll said [she shows tweets with viewers' suggestions on the screen] your parents reacting to "Bad and Boujee".'</p> <p><b>As Content Elements:</b> Singh encourages viewers to comment under current video to give her other video suggestions (00:06:31): 'Comment below, letting me know what else do you want to see my parents reacting to.'</p>
<b>Self-presentation</b>	<p><b>As Content Elements:</b> Singh discloses her background by pointing to the framed picture behind her, and emphasises her lipstick colour (00:00:05): 'I love it when things say my name, and match my lips.'</p>
<b>Information management</b>	<p><b>As Content Elements:</b> End card appears showing Singh's social media links, her last video link and her second channel link (00:06:27).</p> <p>Singh mentions she puts similar videos' links in the description (00:06:34): 'If you like this video and you want to see them reacting to a bunch of other stuff, I'll put the links to a whole bunch of videos in the description.'</p> <p>Singh points to the video on end card and encourages her audience to take a look (00:06:38): 'My last video is right over there, my second vlog channel is right over there.'</p> <p>Singh emphasises her video uploading schedule (00:06:42): 'Make sure you subscribe because I make new videos every Monday and Thursday.'</p>
<b>Rewards</b>	N/A

**Table B.4: Example of Deductive Analysis Results from Shane Dawson (SD)**

CONTENT (Deductive)	
Video <b>SD_30</b>	
<b>Video Title</b>	<b>SONG LYRICS IN REAL LIFE!</b>
<b>Vlogger</b>	Shane Dawson
<b>Video Category</b>	Entertainment
<b>Date of Upload</b>	01 January 2015
<b>Length</b>	00:04:14
<b>URL</b>	<a href="https://www.youtube.com/watch?v=U69lvYz1NBY">https://www.youtube.com/watch?v=U69lvYz1NBY</a>
<b>Video Description</b>	Dawson in this video does an internet quiz called 'What Popular Song Lyric Predicts Your Future'. He answers the questions in the quiz and comments on the questions at the same time.
<b>Broad Codes</b>	<b>Content Assigned to Broad Codes</b>
<b>Interaction</b>	<p><b>As Content Elements:</b></p> <p>Dawson asks a question from the quiz he took for audience to answer at the end (00:03:48): 'Question of the day. let's say: "If you were to get a pet what would their name be?" You could pick these choices, or you could pick another one.'</p>
<b>Self-presentation</b>	<p><b>As Content Elements:</b></p> <p>Dawson discloses his experience when he was in school (00:00:05): 'I don't know about you but when I was in school one of my favourite moments was when the teacher would say: "Hey guys, pop quiz." Not because I like taking quizzes but because I liked figuring out new ways to get out of it.'</p> <p>Dawson mentions his body condition when he was in school (00:00:24): 'And of course because I was a fat kid, I'd always have my go to: "I'm having a heart attack!"'</p> <p>Dawson jokes about a singer's songs but potentially discloses his preference regarding the songs (00:00:38): 'I mean honestly I'll be happy as long as it's not any lyric from Rihanna song.'</p> <p>Dawson expresses his feelings towards his body when he is answering a question: 'What do you first think about when you wake up?' (00:00:52) 'Well I don't eat in the morning because I hate my body. I don't like thinking about working out because I hate my body. I really don't like showering, mainly because I hate my body. "Social commitments for that day" that requires leaving my house and being out in public which I would never do because I hate my body.'</p> <p>Dawson discloses his habit regarding drinking coffee (00:01:30): 'I don't drink coffee. I'm more of a tea kinda guy.'</p> <p>Dawson discloses his haircutting experience (e.g. 00:02:12): 'I wish My hair looked good, but it never does. So, I'm really depressed in the haircutting chair. It could easily turn into the cutting chair if I'm not careful'.</p>



	<p>Dawson describes his appearance regarding his head size and his experience when he took photos with other people (00:02:41): 'When I put my head next to another person's head, I look like Shrek. Mainly because I have an oversized head and then when somebody with a normal-sized head gets next to me it's almost like they're standing on a blimp on the Thanksgiving Day Parade and I'm the blimp.'</p> <p>Dawson indicates he keeps buying pets and expresses his thought on it, which potentially discloses his love towards pets (00:03:56): 'I shouldn't, cuz I keep buying pets to fill the holes in my heart and I'm gonna need a zoo.'</p>
<b>Information management</b>	<p><b>As Content Elements:</b></p> <p>End cards appears showing Dawson's other videos for viewers to watch (00:04:04).</p>
<b>Rewards</b>	N/A

**Table B.5: Examples of Inductive Analysis Results  
Regarding Engagement Factors in Content**

CONTENT (Inductive)		
Interaction		
Examples of Grouped Coded Content from Deductive Analysis	Inductive Coding Result	
<p>Sugg made the whole video to answer questions from viewers (ZS_66).</p> <p>Middleton made the whole video because it was requested by viewers (00:00:47): 'So, you've been asked for this for ages. Let's just get straight to it.' (DM_36)</p> <p>Singh made the whole video to answer questions from her audience (LS_51).</p> <p>Dawson made the whole video because it was requested by a viewer (00:01:45): 'One tweet I got that made me laugh out loud was "talk about why YouTubers are so fuckin sad all the time?" [. . .] and I was like: "No wait, this could be an interesting video." Maybe.' (SD_38).</p>	Interaction Realisation	
<p>Sugg asks for video ideas in the new year (00:16:47): 'I really want to know what videos you guys would like to see from me in 2015, so if you have any suggestions for those then do leave those in the comments below also' (ZS_13).</p> <p>Middleton asks for video ideas regarding the virtual reality headset (00:15:45): 'Also, post your ideas for Rift videos on Minecraft in the comments below.' (DM_12)</p>	Video Suggestions	Interaction Encouragement

<p>Singh asks for video ideas (00:04:53): 'Comment below let me know what other videos you want to see.' (LS_07)</p> <p>Dawson asks suggestions for other food he could try in the next videos (00:07:18): 'Leave me a comment down there letting me know what other food I should try.' (SD_17)</p>		
<p>Sugg asks for recreations of her DIY (00:13:53): 'If you want to recreate these then be sure to tag me on Twitter and Instagram.' (ZS_38)</p> <p>Middleton asks for viewers' creation of a track for his channel (00:06:00): 'I'm gonna need help from you guys that to be able to create a track for my channel.' (DM_47)</p> <p>Singh asks the audience to send messages to other people (00:03:27): '[S]top right now pick up your phone send a nice text message to someone' (LS_17).</p> <p>Dawson asks the audience to send a birthday wish to his mother (00:01:38): 'It's my mom's birthday today. Everybody send her a happy birthday tweet.' (SD_34)</p>	Audience Creations and Actions	
<p>Sugg asks about the time for visiting the city (00:05:32): 'I don't know, when is the best time to visit Amsterdam? You let me know.' (ZS_67)</p> <p>Middleton asks viewers' opinions on his in-game character (00:02:37): 'Anyway, what do you think of my skin? Looks awesome right.' (DM_01)</p> <p>Singh asks viewers' thoughts on Grammys (00:10:12): 'Comment below, let me know what you thought of the Grammys because I would love to know.' (LS_38)</p> <p>Dawson asks viewers to express their opinions on the photos he just showed (00:04:16): 'There you guys go that was me reacting to my old pictures. Let me know down in the comments what your favourite one was.' (SD_20)</p>	Audience Reactions	
<p>Sugg thanks viewers' contribution (00:16:12): 'Thank you all so much for hitting the subscribe button, commenting on my videos, for liking my videos, for tweeting me, for just being the most amazing viewers ever.' (ZS_13)</p> <p>Middleton made the whole video to thank viewers' contribution to his channels' subscriber count (DM_40).</p> <p>Singh reacts to audiences' messages sent to her (00:00:40): 'I've gotten so many comments and emails and whatnot of support. So, I really really appreciate that you've really been there for me and helped me through this difficult time.' (LS_42)</p> <p>Dawson made the whole video to react to viewers' comments under one of his other videos (SD_19).</p>	Interaction Reflection	
<b>Self-presentation</b>		

Examples of Grouped Coded Content from Deductive Analysis	Inductive Coding Result	
<p>Sugg made the whole video to present her activities with her brother (ZS_70).</p> <p>Middleton made this whole video to show him hanging out with his friend (DM_37).</p> <p>Singh uploaded the video to document her book release party (LS_63).</p> <p>Dawson made the whole video to present his experience within a week during his book tour (SD_65).</p>	Self-documentation	Self-information Disclosing
<p>Sugg discloses her experience of suffering from panic attack in this whole video (e.g. 00:01:36): '[W]hat a lot of you may not know, is that I have suffered from anxiety and panic attacks really really badly since I was 14.' (ZS_58)</p> <p>Middleton describes things he did yesterday when he is answering a question regarding getting a puppy (00:09:54): 'I chose this question because yesterday we went to see a load of puppies, so we are actually going to buy a dog. We actually bought a dog already.' (DM_16)</p> <p>Singh discloses her experiences with drive-thrus and uses them as the main theme of this video (e.g. 00:00:38): 'But in my years of drive-thru experiences I've encountered a lot of different types of people and I'm sure you can relate.' (LS_19)</p> <p>Dawson discloses his surgery experience (00:04:12): 'Long story short, for those of you who don't know, I lost 200 pounds, I had a bunch of extra skin I had all the extra skin removed [...] And that's what that surgery was and that was like four years ago, and it left me with some scars, but you know it's worth it.' (SD_48)</p>	Personal Experiences	
<p>Sugg mentions her dog Nala is with her in the filming location (00:01:49): 'Nala? I just heard her, where is she?' (ZS_35)</p> <p>Middleton emphasises that his wall needs to be filled up by pointing behind him (00:03:24): 'These walls are looking bare, so I need to fill it with some stuff.' (DM_22)</p> <p>Singh mentions her current location (00:00:10): 'I'm in London, England, what up bloke.' (LS_23)</p> <p>Dawson mentions his dog is with him when he is filming the video (00:01:18): 'Also, my dog is currently licking my legs so if you hear like a [mimics his dog's sound] sound that is my dog, not me.' (SD_38)</p>	Surroundings	
<p>Sugg discloses her least favourite food (00:06:32): 'Speaking of foods mushrooms and tuna fish are my least favourite foods even talking about them is making me feel a little bit sick.' (ZS_75)</p> <p>Middleton discloses his interest in music when he is not making videos (00:01:41): '[M]usic is another passion of mine when I'm not making videos.' (DM_29)</p>	Social Characteristics	

<p>Singh asks her family to answer the question (00:01:50): 'Best quality about me?' (LS_32)</p> <p>Dawson discloses his habit regarding drinking coffee (00:01:30): 'I don't drink coffee. I'm more of a tea kinda guy.' (SD_30)</p>		
<p>Sugg discloses her face without makeup before the video and emphasises it (00:00:01): 'Hello everybody. As you can see, I have zero makeup on and that is because I wanted to do my makeup on camera, with you, so you can see what I was doing.' (ZS_27).</p> <p>Middleton describes his outfit when he is recording (00:02:42): 'Well it depends. If I'm doing a video with face cam then I do force myself to get ready at least on my top half [ . . . ] There's a little bit of a secret for you.' (DM_28, 2014)</p> <p>Singh shows her spot to the camera (00:00:01): 'New year, same pimple.' (LS_46)</p> <p>Dawson shows his surgery scars in front of the camera (00:04:32) (SD_48)</p>	Physical Appearance	
Information Management		
Examples of Grouped Coded Content from Deductive Analysis	Inductive Coding Result	
<p>Sugg indicates she can leave the link of the baking set she is using in the video description if the viewers need it (00:00:58): 'I can look online for you and see if I can find it and leave a link in the description box if you want to get the kit.' (ZS_37)</p> <p>Middleton forecasts the upcoming video content (00:03:27): 'Got mod showcase coming up to you in a couple of hours so look forward to that' (DM_41).</p> <p>Singh made this whole video to promote the time and location of her book tour (LS_72).</p> <p>Dawson puts his podcast promotion at the beginning of the video (00:00:01): 'Hey guys guess what, the new podcast with Jenna Marbles is out right now. The link is down there, click it.' (SD_21)</p>	Information Providing	
<p>Sugg explains the sound effect that may affect viewers' experience (00:00:22): 'I also have a place with very minimal furniture, so everything is kind of echoey. So, I do apologize for that and once I get more things in here I'm sure it will sound great.' (ZS_05)</p> <p>Singh makes a disclaimer before the video (00:00:18): 'Number one, if I don't comment on a particular artists performance, award, whatever, whatever, don't think I don't care. I just don't want to comment on artists I don't know that much about, because I don't know everything about music, and I don't want to sound like an ignorant douchebag.' (LS_38)</p>	Crisis Management	

<p>Middleton addresses viewers' concerns regarding his ticket price in the whole video. (DM_34)</p> <p>Dawson indicates he does not monetise the video to make profits out of the tragedy he is going to talk about (00:00:04): 'First of all, I just want you to know, everybody watching, I am not monetising this video there should be no ads on this video.' (SD_58)</p>	
<b>Rewards</b>	
<b>Examples of Grouped Coded Content from Deductive Analysis</b>	<b>Inductive Coding Result</b>
<p>Sugg asks viewers to like the video for more similar content (00:09:21): 'So, give this video a massive thumbs up if you want me to do more of these more often.' (ZS_66)</p> <p>Middleton asks viewers' likes so he can provide similar videos (00:11:07): 'Apart from that, if you would like to see some more "Draw Your Comments" then please do leave a big fat thumbs up, that would be greatly appreciated.' (DM_25)</p> <p>Singh indicates if viewers like the collaboration videos she will do it again (00:14:11): 'Let me what you thought [ . . . ] I wanna know your honest feedback, comment below and let me know cuz if you like it I'll work this hard to do it again' (LS_61).</p> <p>Dawson asks viewers' likes for more similar video format (00:17:13): 'I've never really done a video like this, but if you liked it and you want more of like these "talking" and then "vlogging" whatever give me a thumbs up so I know.' (SD_45)</p>	Like for More
<p>Sugg provided some giveaways sponsored by other brands (out of the sample): e.g. Zoella (2014) "BooHoo Haul &amp; Giveaway   Zoella" (9 November). Available from: <a href="https://www.youtube.com/watch?v=Un2HHllfzHI">https://www.youtube.com/watch?v=Un2HHllfzHI</a></p> <p>Middleton provides a discount for Loot Crate (00:11:51) by showing the link and discount code on the screen (DM_17).</p> <p>Singh provides cookie themed greeting cards as the rewards for people who comment first on her videos (00:03:47): 'So, I have decided that I am actually going to send cookies to every person who comments first on my videos for this entire year.' (LS_58)</p>	Other Specific Rewards Based on Vloggers

# Appendix C

## Analysis of Vlogging Context (Chapter 4)

**Table C.1: Example of Deductive Analysis Results from Zoe Sugg (ZS)**

CONTEXT (Deductive)	
Video <b>ZS_55</b>	
<b>Video Title</b>	<b>Boyfriend VS Brother   Zoella</b>
<b>Vlogger</b>	Zoe Sugg
<b>Video Category</b>	Entertainment
<b>Date of Upload</b>	24 January 2016
<b>Length</b>	00:10:30
<b>URL</b>	<a href="https://www.youtube.com/watch?v=aLPI2G-epfw">https://www.youtube.com/watch?v=aLPI2G-epfw</a>
<b>Video Description</b>	In this Entertainment video, Sugg hosts competition between her boyfriend and brother. During the competition, her boyfriend and brother need to answer several questions about her. Finally, Sugg's brother wins the competition.
Engagement Factor_ Interaction	
Broad Codes (Context)	Coding Result (Description of the context, its effect on the engagement factor, and related evidence examples)
<b>Vlogger</b>	N/A
<b>Audience</b>	<ul style="list-style-type: none"> <li>Suggs' making of the video might be driven by audience request, as interaction realisation. It reflects that audience were interested in the previous video 'Best Friend VS Boyfriend' (ZS_54).</li> </ul> <p>Audience in comment section of the video 'Best Friend VS Boyfriend' asked Sugg to do more similar video format. See comment section of ZS_54.</p> <p>Sugg directly indicates audiences liked the previous video at the beginning (00:00:42): 'Quite a while ago I filmed a video with Louise and Alfie which was called "Best Friend VS Boyfriend" and you guys absolutely love it.'</p>
<b>Environment</b>	N/A
Engagement Factor_ Self-presentation	

Broad Codes (Context)	Coding Result (Description of the context, its effect on the engagement factor, and related evidence examples)
Vlogger	<ul style="list-style-type: none"> <li>Sugg's setting of questions that relate to her delivery of self-information to be answered by her boyfriend and brother was driven by the context in which she had related experiences.  e.g. Sugg asks (00:02:27): 'Question number one: "What was my first childhood holiday on a plane?"' Her brother gives the correct answer (00:02:35): 'Portugal.'  Sugg asks (00:04:09): 'Who was my first celebrity crush?' Her boyfriend gives the right answer (00:04:19): 'It's Leonardo Dicaprio.'  Sugg asks (00:05:08): 'What was my first job?' Her brother gives the right answer (00:05:19): 'Café Nova café.'</li> <li>Sugg's setting of the questions that discloses her self-information was based on the consideration that both of her boyfriend and brother should know these questions because of the relationship between each other  e.g. Sugg (00:01:11): 'The whole idea is that Joe versus Alfie, brother versus boyfriend, to see who knows me best.'  Sugg (00:03:07): 'Everything in these questions I've told both of you, okay.'  Questions set when she involves his brother and boyfriend is more past experience driven ,which are different from the ones set when she involves her friend and boyfriend (ZS_54).</li> <li>Sugg's relationship with other people drives her to disclose people around her.  e.g. Sugg calls her mother in the room behind the camera (00:07:00) regarding the question: 'What was one of my biggest fears when I was little?'  The presence of her brother and boyfriend in the video</li> </ul>
Audience	N/A
Environment	<ul style="list-style-type: none"> <li>People in the current filming location drives Sugg to disclose them in the in the location in the video.</li> </ul>

	e.g. Sugg calls her mother in the room behind the camera (00:07:00) regarding the question: 'What was one of my biggest fears when I was little?'
<b>Engagement Factor_ Information Management</b>	
<b>Broad Codes (Context)</b>	<b>Coding Result (Description of the context, its effect on the engagement factor, and related evidence examples)</b>
<b>Vlogger</b>	<ul style="list-style-type: none"> <li>The involvement of Sugg's boyfriend and brother drives her to promote their video content and their channel updates as information providing.</li> </ul> <p>e.g. Sugg promotes her brother's channel (00:10:01): 'Also, make sure to check out Joe's channel. We did a video over there.'</p> <p>Sugg promotes her boyfriend's channel (00:10:16): 'If there is, make sure to check out Alfie's channel as well.'</p> <p>Sugg promotes both her boyfriend's and brother's channels (00:10:19): 'Subscribe to both of these idiots, they are great.'</p>
<b>Audience</b>	N/A
<b>Environment</b>	N/A
<b>Engagement Factor_ Rewards</b>	
<b>Broad Codes (Context)</b>	<b>Coding Result (Description of the context, its effect on the engagement factor, and related evidence examples)</b>
<b>Vlogger</b>	N/A
<b>Audience</b>	<ul style="list-style-type: none"> <li>In addition to requesting more video format, Audience have also expressed that they like the previous video 'Best Friend VS Boyfriend' (ZS_54), this situation could have driven Sugg to produce this video as a format of reward for audience likes.</li> </ul> <p>e.g. Audience in the comment section of the video 'Best Friend VS Boyfriend' expressed how much they love the video. See the comment section of ZS_54</p> <p>Sugg directly indicates audiences liked the previous video at the beginning (00:00:42): 'Quite a while ago I filmed a video with Louise and Alfie which was called 'Best Friend VS Boyfriend' and you guys absolutely love it.'</p>
<b>Environment</b>	N/A



**Table C.2: Example of Deductive Analysis Results from Daniel Middleton (DM)**

CONTEXT (Deductive)	
Video <b>DM_05</b>	
<b>Video Title</b>	<b>SCARIEST OLD MAN IN MINECRAFT!!!</b>
<b>Vlogger</b>	Daniel Middleton
<b>Video Category</b>	Minecraft Gameplay
<b>Date of Upload</b>	02 January 2017
<b>Length</b>	00:16:30
<b>URL</b>	<a href="https://www.youtube.com/watch?v=2PIkgL_Tsd8">https://www.youtube.com/watch?v=2PIkgL_Tsd8</a>
<b>Video Description</b>	In this video, Middleton plays a custom horror map of Minecraft called 'Pacheco's Hell'. The video presents Middleton's complete walkthrough of the map.
Engagement Factor_ Interaction	
Broad Codes (Context)	Coding Result (Description of the context, its effect on the engagement factor, and related evidence examples)
<b>Vlogger</b>	N/A
<b>Audience</b>	<ul style="list-style-type: none"> <li>The video was requested by audience, as Middleton expressed at the beginning of the video that viewers liked his horror map gameplay. It reflects the context in which viewers are interested in seeing more similar videos. Comments in previous horror game playthrough indicated the request.</li> </ul> <p>e.g. Middleton (00:00:09): 'You guys just love to see me scared, don't you?'</p> <p>Middleton (00:00:14): 'So last week we played a Minecraft horror map which you guys seem to absolutely love, so, we are back.'</p> <p>Audience who watched his previous horror map gameplay have requested him to do more similar videos. See comments in previous videos:</p> <p>'KILLER MINECRAFT CLOWN!!!' (27 December,2016)  <a href="https://www.youtube.com/watch?v=e8HtRELzdKE">https://www.youtube.com/watch?v=e8HtRELzdKE</a></p> <p>'CREEPIEST MINECRAFT MANSION, EVER!!!' (16 November 2016)  <a href="https://www.youtube.com/watch?v=oKeZWthRVpg">https://www.youtube.com/watch?v=oKeZWthRVpg</a></p>

<b>Environment</b>	<ul style="list-style-type: none"> <li>The situation of the game field or market, in which there are different horror maps created for Minecraft could also drive viewers to request more similar gameplay from Middleton.</li> </ul> <p>If there were no more maps to choose from, Middleton would not fulfil viewers' requests.</p> <p>e.g. Different horror maps for Minecraft are available to download online. See website:  <a href="http://www.minecraftmaps.com/horror-maps">http://www.minecraftmaps.com/horror-maps</a>  <a href="https://www.planetminecraft.com/resources/projects/?keywords=horror">https://www.planetminecraft.com/resources/projects/?keywords=horror</a></p>
<b>Engagement Factor_ Self-presentation</b>	
<b>Broad Codes (Context)</b>	<b>Coding Result</b> (Description of the context, its effect on the engagement factor, and related evidence examples)
<b>Vlogger</b>	<ul style="list-style-type: none"> <li>Middleton's self-presentation of his scared moment, which may create the feel of authenticity, is inferred to be conditioned by the situation of his experience created by his gameplay during the video recording.</li> </ul> <p>e.g. Middleton shows him screams when he encounters a jump scare in the video (00:06:29): 'Ah! Oh, my goodness!'</p>
<b>Audience</b>	N/A
<b>Environment</b>	N/A
<b>Engagement Factor_ Information Management</b>	
<b>Broad Codes (Context)</b>	<b>Coding Result</b> (Description of the context, its effect on the engagement factor, and related evidence examples)
<b>Vlogger</b>	<ul style="list-style-type: none"> <li>Middleton left the link to the horror map in the description to provide information about where he found the map. It reflects Middleton's knowledge of the information regarding Minecraft.</li> </ul> <p>e.g. See description under the video: 'Play this Minecraft Custom Map - Pacheco's Hell:  <a href="http://www.minecraftmaps.com/horror-m...">http://www.minecraftmaps.com/horror-m...</a></p>
<b>Audience</b>	N/A
<b>Environment</b>	<ul style="list-style-type: none"> <li>Middleton's knowledge of places to find the map is also relate to the situation of the game field in which</li> </ul>

	<p>the map can be created or uploaded.</p> <p>e.g. The website for the map he provided, which is one of the popular sites for Minecraft map:  <a href="http://www.minecraftmaps.com/">http://www.minecraftmaps.com/</a></p>
<b>Engagement Factor_ Rewards</b>	
<b>Broad Codes (Context)</b>	<b>Coding Result (Description of the context, its effect on the engagement factor, and related evidence examples)</b>
<b>Vlogger</b>	N/A
<b>Audience</b>	<ul style="list-style-type: none"> <li>The video could also be a reward for audiences who liked the video. It also reflects the context in which audiences are interested in the game type.</li> </ul> <p>e.g. Middleton directly indicates audiences liked his previous videos (00:00:10): "So last week we played a Minecraft the horror map which you guys seem to absolutely love, so, we are back. "</p> <p>Audience in his previous horror map gameplay have requested him to do more similar videos. See comments in previous videos:</p> <p>'KILLER MINECRAFT CLOWN!!!' (27 December, 2016)  <a href="https://www.youtube.com/watch?v=e8HtRELzdKE">https://www.youtube.com/watch?v=e8HtRELzdKE</a></p> <p>'CREEPIEST MINECRAFT MANSION, EVER!!!' (16 November 2016)  <a href="https://www.youtube.com/watch?v=oKeZWthRVpg">https://www.youtube.com/watch?v=oKeZWthRVpg</a></p>
<b>Environment</b>	<ul style="list-style-type: none"> <li>If there were no more maps to choose from, Middleton would not provide the video as the reward for viewers.</li> </ul>

**Table C.3: Example of Deductive Analysis Results from Lilly Singh (LS)**

CONTEXT (Deductive)	
Video <b>LS_09</b>	
<b>Video Title</b>	<b>Things Parents Don't Understand</b>
<b>Vlogger</b>	Lilly Singh
<b>Video Category</b>	Comedy and Chat
<b>Date of Upload</b>	04 June 2012
<b>Length</b>	00:07:09
<b>URL</b>	<a href="https://www.youtube.com/watch?v=HZoKss0S5Bc">https://www.youtube.com/watch?v=HZoKss0S5Bc</a>
<b>Video Description</b>	In this video Singh explains different things parents' do not understand, such as children's' clothing. The video is presented in a narrative plus performance format. Singh explains the situation first and then shows the scenes in which she performs as multiple characters to present the situation she explained.
Engagement Factor_ Interaction	
Broad Codes (Context)	Coding Result (Description of the context, its effect on the engagement factor, and related evidence examples)
<b>Vlogger</b>	N/A
<b>Audience</b>	<ul style="list-style-type: none"> <li>Singh reacts to her viewers' comments in her previous video. This could be conditioned by audience experience regarding her previous videos, which drove audience to make negative comments about the video.</li> </ul> <p>e.g. Singh (00:00:48): 'I want to see no comments like: "She's so ungrateful making fun of her parents, they've done so much." I know, I love them, chill the f out.'</p> <p>Some audiences in her previous video (LS_02), commented when the video came out to express that Singh was not respecting her parents, and it was noticed by her. See the comment section of LS_02.</p>
<b>Environment</b>	N/A
Engagement Factor_ Self-presentation	
Broad Codes (Context)	Coding Result (Description of the context, its effect on the engagement factor, and related evidence examples)

<b>Vlogger</b>	<ul style="list-style-type: none"> <li>Her self-presentation regarding things she experienced in the video was conditioned by the context in of her experience with her family in the first place.</li> </ul> <p>e.g. Singh directly describes her experience in the video:</p> <p>Singh (00:02:33): 'Is it just me or will my parents never understand how to take a picture with a digital camera?'</p> <p>Singh (00:03:26): 'Like today, my mom says something absolutely hilarious and I'm just like [cuts to the performance to present the situation].'</p> <p>She lived with her parents until 2015 until she moved, according to a video uploaded on 30 November 2015. See link:  <a href="https://www.youtube.com/watch?v=84a2PZNOJN0">https://www.youtube.com/watch?v=84a2PZNOJN0</a></p> <p>An interview in 2015 also unveiled that Singh mostly makes videos based on her own daily experience: 'I'll rack my brain thinking about what happened to me [and] can I make this into a story?' See link  <a href="http://www.mtv.com/news/2342360/lilly-singh-iisuperwomanii-youtube-interview/">http://www.mtv.com/news/2342360/lilly-singh-iisuperwomanii-youtube-interview/</a></p>
<b>Audience</b>	N/A
<b>Environment</b>	<ul style="list-style-type: none"> <li>The environment regarding parents-children relationships drove Singh to make the video, and then involves her own experiences in the video.</li> </ul> <p>e.g. Singh directly points out the issue (00:00:19): 'This video is not about my parents in particular is all parents in general.'</p> <p>In an interview with CBC in 2014, she indicated (00:12:53): 'That is a universal concept that's never that's never gonna go old, between children and parents'. See link:  <a href="https://www.youtube.com/watch?v=T9STyy1KNgY">https://www.youtube.com/watch?v=T9STyy1KNgY</a></p>
<b>Engagement Factor_ Information Management</b>	
<b>Broad Codes (Context)</b>	<b>Coding Result</b> (Description of the context, its effect on the engagement factor, and related evidence examples)
<b>Vlogger</b>	N/A

<b>Audience</b>	<ul style="list-style-type: none"> <li>Singh justifies herself at the beginning of the video regarding her relationship with her parents. It was driven by the situation in which audiences had negative experiences with Singh in previous video , which drove them to leave comments to accuse Singh's disrespect to her parents.</li> </ul> <p>e.g. Singh justify herself in the beginning of the video (00:00:16): 'Now, before I start this video I have to say I love my parents [...] I want to see no comments like "she's so ungrateful making fun of her parents, they've done so much." I know, I love them, chill the f out.'</p> <p>Some audiences in her previous video (LS_02), commented when the video came out to express that Singh was not respecting her parents, and it was noticed by her. See the comment section of LS_02.</p>
<b>Environment</b>	N/A
<b>Engagement Factor _ Rewards</b>	
<b>Broad Codes (Context)</b>	<b>Coding Result</b> (Description of the context, its effect on the engagement factor, and related evidence examples)
<b>Vlogger</b>	N/A
<b>Audience</b>	N/A
<b>Environment</b>	N/A
<b>Additional Note:</b>  Singh's performance may also unveil her skill of acting to viewers, which could be conditioned by her expertise.	

**Table C.4: Example of Deductive Analysis Results from Shane Dawson (SD)**

CONTEXT (Deductive)	
Video <b>SD_42</b>	
<b>Video Title</b>	<b>My Eating Disorder</b>
<b>Vlogger</b>	Shane Dawson
<b>Video Category</b>	Personal Story
<b>Date of Upload</b>	01 October 2014

<b>Length</b>	00:08:20
<b>URL</b>	<a href="https://www.youtube.com/watch?v=EPSxheNL2yk">https://www.youtube.com/watch?v=EPSxheNL2yk</a>
<b>Video Description</b>	In this video, Dawson describes his experience regarding his eating disorder.
<b>Engagement Factor_ Interaction</b>	
<b>Broad Codes (Context)</b>	<b>Coding Result</b> (Description of the context, its effect on the engagement factor, and related evidence examples)
<b>Vlogger</b>	N/A
<b>Audience</b>	<ul style="list-style-type: none"> <li>Dawson at the end of the video thanks the viewers for their subscription to his channel. It is an interaction reflection. The situation of liking or interested in his channel could have driven audience to subscribe to him and result in his reflection for thanking audiences' contribution.</li> </ul> <p>e.g. Dawson (00:07:28): 'I hit 6 million subscribers that's really crazy. That's insane and exciting, so, thank you guys for that.'</p>
<b>Environment</b>	N/A
<b>Engagement Factor_ Self-presentation</b>	
<b>Broad Codes (Context)</b>	<b>Coding Result</b> (Description of the context, its effect on the engagement factor, and related evidence examples)
<b>Vlogger</b>	<ul style="list-style-type: none"> <li>The whole video theme is relating to Dawson's self-presentation by disclosing his experience regarding eating disorder. The disclosing of his struggle may create the sense of authenticity among his audiences. It reflects the context in which he has experienced the issues. Moreover, his specific description that discloses his personal information was also conditioned by this context.</li> </ul> <p>e.g. Dawson (00:00:26): 'This is weird for me because I haven't done one of these in a long time where I've just kind of shared something about myself.'</p> <p>Dawson (00:01:09): 'I want you to know that even you know big youtubers with lots of views, winner, even they have shit that they're going through.'</p> <p>Dawson continuously describe his experience when regarding problem . e.g. Dawson (00:02:22): 'I was actually more depressed when I had lost weight because it wasn't what I wanted.'</p>

<b>Audience</b>	<ul style="list-style-type: none"> <li>Dawson's making of the video was also driven by the situation in which some of his viewers are also experiencing the same problem, and he presents his problem to tell audience they are not alone.</li> </ul> <p>e.g. Dawson (00:01:01): 'Well, I'm talking about this because I know a lot of you guys out there might be dealing with the same type of thing, and I want you to know that you're not alone.'</p> <p>People sent him tweets regarding eating disorder problems before this video, and also asked him about the way of dealing with it. It was found by searching the tweets containing phrase 'eating disorder' sent to Dawson. See link: <a href="https://twitter.com/search?f=tweets&amp;q=eating%20disorder%20to%3Ashanedawson%20since%3A2010-01-01%20until%3A2014-09-30&amp;src=typd&amp;lang=en-gb">https://twitter.com/search?f=tweets&amp;q=eating%20disorder%20to%3Ashanedawson%20since%3A2010-01-01%20until%3A2014-09-30&amp;src=typd&amp;lang=en-gb</a></p> <p>After the video uploaded, viewers' expressions of their similar experience also appear in the comment section</p>
<b>Environment</b>	N/A
<b>Engagement Factor_ Information Management</b>	
<b>Broad Codes (Context)</b>	<b>Coding Result</b> (Description of the context, its effect on the engagement factor, and related evidence examples)
<b>Vlogger</b>	N/A
<b>Audience</b>	N/A
<b>Environment</b>	N/A
<b>Engagement Factor_ Rewards</b>	
<b>Broad Codes (Context)</b>	<b>Coding Result</b> (Description of the context, its effect on the engagement factor, and related evidence examples)
<b>Vlogger</b>	N/A
<b>Audience</b>	N/A
<b>Environment</b>	N/A



**Table C.5:**  
**Examples of Inductive Analysis Results by Grouping**  
**Similar Descriptions Regarding Vlogging Context**

CONTEXT (Inductive)	
Vlogger Context	
Examples of Grouped Descriptions of the Context Inferred from Deductive Analysis	Inductive Coding Result
<p>Sugg's setting of the questions that discloses her self-information was based on the consideration that both of her boyfriend and brother should know these questions because of the relationship between each other (ZS_55).</p> <p>Middleton's friendship with the YouTube gamer Mini Muka conditions his self-presentation by documenting life activities during his friend's visit (DM_37).</p> <p>Singh's family answers questions Singh set regarding her childhood behaviour as her self-presentation about her past (LS_32, 00:04:34).</p> <p>Dawson's relationship with his ex-girlfriend conditions whether or how he answers the related question asked by the viewer, resulting in both realisation of audience interaction and his self-presentation about his relationship status (SD_48, 00:03:30)</p>	Social Relationships
<p>Sugg's experience with hair caring and the product she uses could have conditioned her recommending the products and providing the information to audiences as information management (ZS_23).</p> <p>Middleton's context of his unique experience during a fan meetup drove him to share his backstory as self-presentation (DM_22, 00:06:31).</p> <p>Singh's experience conditions her answer of the question regarding romantic things a man had done to her, relating to both interaction and self-presentation (LS_53, 00:39:21).</p> <p>Dawson's experience with his friends before and during the new year's eve could have affected his showcase of documented clips for presenting his activities as self-presentation (SD_61).</p>	Experiences
<p>Sugg's interests condition her expression of the things she likes in the video for disclosing her self-information as self-presentation, like the food she likes (ZS_75, 00:02:37)</p> <p>Middleton's habits condition his way of answering the questions regarding his opinion on money spending as self-presentation (DM_49, 00:01:37).</p>	Social Characteristics

<p>Dawson's situation in which he hates certain things affects his description about things he hates on Instagram as his self-presentation (SD_36)</p> <p>Singh's features condition the facts she directly presents to her audiences as self-presentation such as her habit of never swear or how she loves popcorn. (LS_73, 00:02:03, 00:04:14)</p>	
<p>Sugg's cupcake baking skill may have influenced her viewers' providing of information to audiences, and also the perception of her expertise (ZS_38).</p> <p>Middleton's knowledge regarding the Minecraft mod he used in this video may condition his providing of information to audiences and the perceived expertise of the gaming field (DM_14).</p> <p>Singh's skill of performing different characters may affect audiences' perception of her expertise (LS_05).</p> <p>Dawson's research skill may condition his ability of putting evidence regarding Disney conspiracy together and showed them to viewers to provide information (SD_01).</p>	Expertise
<b>Audience Context</b>	
<b>Examples of Grouped Descriptions of the Context Inferred from Deductive Analysis</b>	<b>Inductive Coding Result</b>
<p>The situation in which some Sugg's audience have problem skin may be noticed by her and drive her to make the video regarding her experience of problem skin and disclose her imperfection as self-presentation (ZS_28, 00:00:48).</p> <p>Middleton's audience's experience with his videos drove them leave different comments for him to react as the interaction reflection in the video (DM_20).</p> <p>Dawson's making of the video was also driven by the situation in which some of his viewers are also experiencing the same problem, and he presents his problem to tell audience they are not alone (SD_42, 00:01:01).</p> <p>Singh's notification of viewers' similar experience with the life situation conditions her to encourage viewers' comments about their experience (LS_13, 00:08:40).</p>	Experiences
<p>Sugg's making of this bag related video is requested by audiences when they watched previous ones, which reflects their interests in the similar content, and result in Suggs' interaction realisation (ZS_19, 00:00:01).</p> <p>Middleton's office tour by disclosing his working space as his self-presentation is requested by his viewers, which indicates the situation in which the audiences are interested to see his office (DM_36, 00:00:47).</p>	Interests

<p>The movie trailer Singh reacted in this video was requested by her viewers, which indicates viewers' interests in the content and result in her fulfilling of audience request (LS_24, 00:00:24).</p> <p>Dawson's making of this DIY video is a reward for audiences' likes on previous videos, indicating his viewers are in the situation of interesting in the similar content (SD_13, 00:00:18).</p>		
Environment Context		
Examples of Grouped Descriptions of the Context Inferred from Deductive Analysis	Inductive Coding Result	
<p>The context of the environment in which the Valentine's Day is approaching conditions Sugg's delivery of specific information regarding the makeup based on the festival in the video, which also involves her knowledge and skill regarding the makeup look (ZS_32).</p> <p>Middleton's providing information about INSOMNIA gaming festival was driven by the environment in which the event is taking place and the feature of the event (DM_45).</p> <p>Singh's co-creation with her audience and present her experience was driven by the context of the New Year's (LS_46).</p> <p>The features of Dawson's book tour allowed him to have different experiences in different places during the week to show in this Documentary as his major self-presentation content in the video (SD_65).</p>	Social Events	
<p>Sugg's making of this video was driven by the situation in which many vloggers are making the '50 facts about me' video, which conditions her presentation of her self-information to audiences (ZS_75, 00:00:02).</p> <p>The video with the format 'YouTuber Confessions' Middleton made is also a popular trending video type among vloggers at the moment which drove him to make the video and involve his own experience or characteristics to answer the question (DM_28, 00:00:20).</p> <p>The 'Jelly Bean Challenge' Singh made is a popular challenge among other vloggers on YouTube, which drove Singh to make the video, involve her friend to cooperate, and provide information about her friend's channel (LS_30, 00:00:21).</p> <p>Dawson's expression of his experience with doing YouTube videos as his self-presentation was driven by the environment in which many people on YouTube are making the similar videos (SD_39, 00:00:25).</p>	Field of Vlogging	Social

<p>Products for Sugg to try on and the product related information for her to provide in the video is conditioned by the beauty market (ZS_08).</p> <p>Middleton's providing information regarding the game mod he showed is influenced by the game field in which different game mods were made for him to experience and show them to the audience (DM_11).</p> <p>The phenomena regarding parents -children relationship drives Singh to make the video regarding her experience with her parents and present them to the audience (LS_13).</p> <p>The phenomena in which the 9/11 conspiracy theories are famous could have driven Dawson to talk about the theories based on his experience of different resources and provide related information to the audience (SD_02).</p>	Field of Production	
<p>Sugg's showcasing of things in her office as her self-presentation of her workspace was conditioned by the features of her office, which may also condition her interests of what to show specifically to her audience (ZS_72).</p> <p>Middleton's showcasing of his apartment during the game event as a self-presentation could be conditioned by the feature of the apartment and his current experience within this location (DM_35).</p> <p>Singh's presentation of her activities in New Jersey is conditioned her experience that may have been affected by the city (LS_60).</p> <p>Dawson's self-presentation regarding his surroundings in the hotel room was conditioned by the features of this room that may have driven his interests (SD_56).</p>	Location	Physical



# Appendix D

## Video Samples for Analysis of Presence (Chapter 5)

**Table D.1: Haul Videos from Zoe Sugg (ZS)**

Reference Number	Video Title	Video URL	Date of Upload	Views by 11 October 2016
Haul_01	Primarni Loot	<a href="https://www.youtube.com/watch?v=yhib4Q404Bg">https://www.youtube.com/watch?v=yhib4Q404Bg</a>	16 February 2010	817,319
Haul_02	Primark Haul	<a href="https://www.youtube.com/watch?v=JUXDKZLOKYQ">https://www.youtube.com/watch?v=JUXDKZLOKYQ</a>	25 February 2011	620,734
Haul_03	Haul: Primark, H&M & Lush	<a href="https://www.youtube.com/watch?v=dSLPyyYtvl5">https://www.youtube.com/watch?v=dSLPyyYtvl5</a>	13 March 2011	538,049
Haul_04	Haul: Topshop, New Look, H&M & Superdrug	<a href="https://www.youtube.com/watch?v=VUKj9waw864">https://www.youtube.com/watch?v=VUKj9waw864</a>	15 April 2011	584,955
Haul_05	Mahusive Collective Haul	<a href="https://www.youtube.com/watch?v=6uCY8EO5PDY">https://www.youtube.com/watch?v=6uCY8EO5PDY</a>	16 May 2011	512,454
Haul_06	Primark Haul	<a href="https://www.youtube.com/watch?v=iMwxRg9XZOI">https://www.youtube.com/watch?v=iMwxRg9XZOI</a>	6 August 2011	710,317
Haul_07	Haul: Makeup & Car Booting	<a href="https://www.youtube.com/watch?v=lnz3rx_MTPM">https://www.youtube.com/watch?v=lnz3rx_MTPM</a>	15 September 2011	488,356
Haul_08	Primark Haul	<a href="https://www.youtube.com/watch?v=PZx9DRQvj9M">https://www.youtube.com/watch?v=PZx9DRQvj9M</a>	13 October 2011	675,247
Haul_09	Haul: New Look, Topshop, H&M & Bootsale	<a href="https://www.youtube.com/watch?v=eEcp6jFZGZU">https://www.youtube.com/watch?v=eEcp6jFZGZU</a>	19 October 2011	381,982
Haul_10	Primark Haul	<a href="https://www.youtube.com/watch?v=wJIEvAytN1E">https://www.youtube.com/watch?v=wJIEvAytN1E</a>	14 December 2011	369,718
Haul_11	Collective Haul: Topshop, New Look, Soap & Glory, Style Compare, Orange Circle & Vintage	<a href="https://www.youtube.com/watch?v=n-bb2LY6-GQ">https://www.youtube.com/watch?v=n-bb2LY6-GQ</a>	2 February 2012	516,611
Haul_12	Haul: Primark & New Look	<a href="https://www.youtube.com/watch?v=GYgTyPwYGto">https://www.youtube.com/watch?v=GYgTyPwYGto</a>	4 March 2012	778,753
Haul_13	Huge Beauty Haul (with Louise)	<a href="https://www.youtube.com/watch?v=YZinAmObGZW">https://www.youtube.com/watch?v=YZinAmObGZW</a>	30 March 2012	775,599
Haul_14	Primark Haul   Zoella	<a href="https://www.youtube.com/watch?v=kOPu-SXQDU">https://www.youtube.com/watch?v=kOPu-SXQDU</a>	10 April 2012	888,370
Haul_15	Little Haul: Mac, Revlon, Car Booty, Disney etc.   Zoella	<a href="https://www.youtube.com/watch?v=Wyn0J3Rg80o">https://www.youtube.com/watch?v=Wyn0J3Rg80o</a>	9 May 2012	317,791
Haul_16	Little Haul : FeelUnique, Boots & Ebay   Zoella	<a href="https://www.youtube.com/watch?v=Qv_DRdaF3IE">https://www.youtube.com/watch?v=Qv_DRdaF3IE</a>	8 June 2012	377,170
Haul_17	Collective Haul : Mac, Zara, Primark, American Apparel etc...   Zoella	<a href="https://www.youtube.com/watch?v=RCZNbABwBqM">https://www.youtube.com/watch?v=RCZNbABwBqM</a>	21 July 2012	865,460

Haul_18	Collective Haul : Topshop, Lush, H&M, FeelUnique & AA   Zoella	<a href="https://www.youtube.com/watch?v=7ZlPQqBzNuo">https://www.youtube.com/watch?v=7ZlPQqBzNuo</a>	11 October 2012	1,262,759
Haul_19	Primark Haul   Zoella	<a href="https://www.youtube.com/watch?v=CpNGTNIJekY">https://www.youtube.com/watch?v=CpNGTNIJekY</a>	22 October 2012	1,220,172
Haul_20	Makeup & Beauty Haul   Zoella	<a href="https://www.youtube.com/watch?v=q4YmLkcFL_8">https://www.youtube.com/watch?v=q4YmLkcFL_8</a>	25 November 2012	1,044,820
Haul_21	Winter Primark Haul   Zoella	<a href="https://www.youtube.com/watch?v=jPNcldD6Dmc">https://www.youtube.com/watch?v=jPNcldD6Dmc</a>	30 December 2012	1,770,775
Haul_22	Big Drugstore Beauty Haul   Zoella	<a href="https://www.youtube.com/watch?v=6jstRStk_cM">https://www.youtube.com/watch?v=6jstRStk_cM</a>	20 January 2013	2,417,813
Haul_23	Topshop Haul & £500 Giveaway   Zoella	<a href="https://www.youtube.com/watch?v=IH8rWvom_oc">https://www.youtube.com/watch?v=IH8rWvom_oc</a>	3 February 2013	1,290,576
Haul_24	Huge Collective Haul & Giveaway   Zoella	<a href="https://www.youtube.com/watch?v=TCevzwltwU">https://www.youtube.com/watch?v=TCevzwltwU</a>	17 March 2013	978,339
Haul_25	Huge Florida Haul   Zoella	<a href="https://www.youtube.com/watch?v=TrfuLmHcD_A">https://www.youtube.com/watch?v=TrfuLmHcD_A</a>	31 March 2013	3,134,226
Haul_26	Clothes Haul with Tanya Burr   Zoella	<a href="https://www.youtube.com/watch?v=emzjCk2iTo">https://www.youtube.com/watch?v=emzjCk2iTo</a>	28 April 2013	1,743,150
Haul_27	Very Haul & Giveaway   Zoella	<a href="https://www.youtube.com/watch?v=hZcqemFa19w">https://www.youtube.com/watch?v=hZcqemFa19w</a>	9 June 2013	985,588
Haul_28	Huge Summer Primark Haul   Zoella	<a href="https://www.youtube.com/watch?v=9ltKo7iMPIE">https://www.youtube.com/watch?v=9ltKo7iMPIE</a>	7 July 2013	2,114,234
Haul_29	Drugstore Makeup & Beauty Haul   Zoella	<a href="https://www.youtube.com/watch?v=Mej9EejFQyI">https://www.youtube.com/watch?v=Mej9EejFQyI</a>	21 July 2013	2,726,914
Haul_30	Autumn & Winter Fashion Haul   Zoella	<a href="https://www.youtube.com/watch?v=gMRnqfL5o5g">https://www.youtube.com/watch?v=gMRnqfL5o5g</a>	24 September 2013	1,954,527
Haul_31	Huge Lush Haul   Zoella	<a href="https://www.youtube.com/watch?v=IJD0tzCHXKo">https://www.youtube.com/watch?v=IJD0tzCHXKo</a>	26 October 2013	3,087,143
Haul_32	Shopping & Haul With Baby Glitter   Zoella	<a href="https://www.youtube.com/watch?v=gHK4_vW1ye8">https://www.youtube.com/watch?v=gHK4_vW1ye8</a>	10 November 2013	3,074,052
Haul_33	Primark Haul and Giveaway   Zoella	<a href="https://www.youtube.com/watch?v=MGXgn7UA3vg">https://www.youtube.com/watch?v=MGXgn7UA3vg</a>	20 November 2013	1,637,798
Haul_34	Home "Stuff" Haul   Zoella	<a href="https://www.youtube.com/watch?v=ciouSXGeg10">https://www.youtube.com/watch?v=ciouSXGeg10</a>	2 February 2014	2,521,889
Haul_35	HUGE Beauty & Cosmetics Haul   Zoella	<a href="https://www.youtube.com/watch?v=bBJ5vBvDEPE">https://www.youtube.com/watch?v=bBJ5vBvDEPE</a>	9 March 2014	2,746,241
Haul_36	Boohoo Haul & £500 Giveaway   Zoella	<a href="https://www.youtube.com/watch?v=L4uqN9BRTVQ">https://www.youtube.com/watch?v=L4uqN9BRTVQ</a>	12 March 2014	2,405,530
Haul_37	Huge Spring Clothing Haul   Zoella	<a href="https://www.youtube.com/watch?v=LkBolzwo9eI">https://www.youtube.com/watch?v=LkBolzwo9eI</a>	18 May 2014	3,094,378
Haul_38	Huge Homeware Haul	<a href="https://www.youtube.com/watch?v=h5Wg6VN1K_U">https://www.youtube.com/watch?v=h5Wg6VN1K_U</a>	6 July 2014	2,206,550

	with Gabby   Zoella			
Haul_39	Home Bits & Clothing Haul   Zoella	<a href="https://www.youtube.com/watch?v=1BlZ5yDibV4">https://www.youtube.com/watch?v=1BlZ5yDibV4</a>	24 August 2014	2,017,453
Haul_40	Huge Lush Haul   Zoella	<a href="https://www.youtube.com/watch?v=CIPu5aB5RPs">https://www.youtube.com/watch?v=CIPu5aB5RPs</a>	5 October 2014	2,558,810
Haul_41	BooHoo Haul & Giveaway   Zoella	<a href="https://www.youtube.com/watch?v=Un2HHllfzHI">https://www.youtube.com/watch?v=Un2HHllfzHI</a>	9 November 2014	2,506,532
Haul_42	Drugstore Beauty Spree   Zoella	<a href="https://www.youtube.com/watch?v=O5dl-P_DoXQ">https://www.youtube.com/watch?v=O5dl-P_DoXQ</a>	23 November 2014	3,049,009
Haul_43	Clothing, Homeware & Beauty Haul   Zoella	<a href="https://www.youtube.com/watch?v=ALxSVK2ji18">https://www.youtube.com/watch?v=ALxSVK2ji18</a>	18 January 2015	2,568,344
Haul_44	America Haul   Sephora, Bath & Body Works & Sweets   Zoella	<a href="https://www.youtube.com/watch?v=VoMqWgqliCo">https://www.youtube.com/watch?v=VoMqWgqliCo</a>	15 February 2015	3,843,959
Haul_45	Huge Spring Primark Haul   Zoella	<a href="https://www.youtube.com/watch?v=mCpx2M3GRH8">https://www.youtube.com/watch?v=mCpx2M3GRH8</a>	11 March 2015	4,011,881
Haul_46	Huge Summer Clothing Haul   Zoella	<a href="https://www.youtube.com/watch?v=rZp8eFnJd5g">https://www.youtube.com/watch?v=rZp8eFnJd5g</a>	12 April 2015	2,954,723
Haul_47	Beauty & Homeware Haul   Zoella	<a href="https://www.youtube.com/watch?v=MolijC6obd8">https://www.youtube.com/watch?v=MolijC6obd8</a>	17 May 2015	2,099,973
Haul_48	Topshop & ASOS Clothing Haul   Zoella	<a href="https://www.youtube.com/watch?v=zPdEzRb8Gzs">https://www.youtube.com/watch?v=zPdEzRb8Gzs</a>	19 July 2015	2,303,336
Haul_49	Lush Haul & First Impressions   Zoella	<a href="https://www.youtube.com/watch?v=zaRlxFu-HFE">https://www.youtube.com/watch?v=zaRlxFu-HFE</a>	9 August 2015	2,362,566
Haul_50	Stationery Haul   Zoella	<a href="https://www.youtube.com/watch?v=Ecq7Yd1_vLU">https://www.youtube.com/watch?v=Ecq7Yd1_vLU</a>	23 August 2015	2,979,738
Haul_51	Bath & Body Works Autumn Candle Haul   Zoella	<a href="https://www.youtube.com/watch?v=rjOSKvkiYUE">https://www.youtube.com/watch?v=rjOSKvkiYUE</a>	13 September 2015	1,689,338
Haul_52	Halloween & Christmas LUSH Haul   Zoella	<a href="https://www.youtube.com/watch?v=YNhMbJClkrc">https://www.youtube.com/watch?v=YNhMbJClkrc</a>	25 October 2015	2,157,366
Haul_53	Baking Haul   Zoella	<a href="https://www.youtube.com/watch?v=oUyu59dNgsQ">https://www.youtube.com/watch?v=oUyu59dNgsQ</a>	23 November 2015	1,461,323
Haul_54	Christmas Jumper Haul   Zoella	<a href="https://www.youtube.com/watch?v=UEHQ96TF3S4">https://www.youtube.com/watch?v=UEHQ96TF3S4</a>	2 December 2015	1,505,635
Haul_55	Christmas Homeware, Clothing & Accessories Haul   Zoella	<a href="https://www.youtube.com/watch?v=CN1_RvKmj18">https://www.youtube.com/watch?v=CN1_RvKmj18</a>	3 December 2015	1,318,309
Haul_56	Huge Boots Haul   Zoella	<a href="https://www.youtube.com/watch?v=Ty0PSct1w8">https://www.youtube.com/watch?v=Ty0PSct1w8</a>	15 February 2016	2,897,139
Haul_57	Easter LUSH Haul   Zoella	<a href="https://www.youtube.com/watch?v=xyNw4UxLAI">https://www.youtube.com/watch?v=xyNw4UxLAI</a>	21 March 2016	1,774,337



Haul_58	Homeware Haul   Zoella	<a href="https://www.youtube.com/watch?v=1PspMpl4B4g">https://www.youtube.com/watch?v=1PspMpl4B4g</a>	24 April 2016	1,622,405
Haul_59	Stationery Haul   Zoella	<a href="https://www.youtube.com/watch?v=fDpUGd7fUOM">https://www.youtube.com/watch?v=fDpUGd7fUOM</a>	1 May 2016	2,020,693
Haul_60	Huge Holiday ASOS Haul & Try On   Zoella	<a href="https://www.youtube.com/watch?v=eyhMtyE1x1w">https://www.youtube.com/watch?v=eyhMtyE1x1w</a>	20 June 2016	2,842,792
Haul_61	Autumn Bath & Body Works Haul   Zoella	<a href="https://www.youtube.com/watch?v=nxs6DCR2SDM">https://www.youtube.com/watch?v=nxs6DCR2SDM</a>	31 August 2016	1,227,628
Haul_62	Huge Disastrous Primark Haul   Zoella	<a href="https://www.youtube.com/watch?v=tOafTz1RgXA">https://www.youtube.com/watch?v=tOafTz1RgXA</a>	11 September 2016	2,444,431

**Table D.2: Primark Haul Videos from Zoe Sugg (ZS)**

Reference Number	Video Title	Video URL	Date of Upload	Views by 11 October 2016
Primark_01	Primarni Loot	<a href="https://www.youtube.com/watch?v=yhib4Q404Bg">https://www.youtube.com/watch?v=yhib4Q404Bg</a>	16 February 2010	817,319
Primark_02	Primark Haul	<a href="https://www.youtube.com/watch?v=JUxDKZLOKYQ">https://www.youtube.com/watch?v=JUxDKZLOKYQ</a>	25 February 2011	620,734
Primark_03	Haul: Primark, H&M & Lush	<a href="https://www.youtube.com/watch?v=dSLPyyYtvlS">https://www.youtube.com/watch?v=dSLPyyYtvlS</a>	13 March 2011	538,049
Primark_04	Primark Haul	<a href="https://www.youtube.com/watch?v=iMwxRg9XZOI">https://www.youtube.com/watch?v=iMwxRg9XZOI</a>	6 August 2011	710,317
Primark_05	Primark Haul	<a href="https://www.youtube.com/watch?v=PZx9DRQvI9M">https://www.youtube.com/watch?v=PZx9DRQvI9M</a>	13 October 2011	675,247
Primark_06	Primark Haul	<a href="https://www.youtube.com/watch?v=wJIEvAytN1E">https://www.youtube.com/watch?v=wJIEvAytN1E</a>	14 December 2011	369,718
Primark_07	Haul: Primark & New Look	<a href="https://www.youtube.com/watch?v=GYgTyPwYGto">https://www.youtube.com/watch?v=GYgTyPwYGto</a>	4 March 2012	778,753
Primark_08	Primark Haul   Zoella	<a href="https://www.youtube.com/watch?v=kOPu-SXQDU">https://www.youtube.com/watch?v=kOPu-SXQDU</a>	10 April 2012	888,370
Primark_09	Collective Haul : Mac, Zara, Primark, American Apparel etc...   Zoella	<a href="https://www.youtube.com/watch?v=RCZNbABwBqM">https://www.youtube.com/watch?v=RCZNbABwBqM</a>	21 July 2012	865,460
Primark_10	Primark Haul   Zoella	<a href="https://www.youtube.com/watch?v=CpNGTNJleky">https://www.youtube.com/watch?v=CpNGTNJleky</a>	22 October 2012	1,220,172
Primark_11	Winter Primark Haul   Zoella	<a href="https://www.youtube.com/watch?v=jPNcdD6Dmc">https://www.youtube.com/watch?v=jPNcdD6Dmc</a>	30 December 2012	1,770,775
Primark_12	Huge Summer Primark Haul   Zoella	<a href="https://www.youtube.com/watch?v=9ItKo7iMPIE">https://www.youtube.com/watch?v=9ItKo7iMPIE</a>	7 July 2013	2,114,234
Primark_13	Primark Haul and Giveaway   Zoella	<a href="https://www.youtube.com/watch?v=MGXgn7UA3vg">https://www.youtube.com/watch?v=MGXgn7UA3vg</a>	20 November 2013	1,637,798
Primark_14	Huge Spring Primark Haul   Zoella	<a href="https://www.youtube.com/watch?v=mCpx2M3GRH8">https://www.youtube.com/watch?v=mCpx2M3GRH8</a>	11 March 2015	4,011,881
Primark_15	Huge Disastrous Primark Haul   Zoella	<a href="https://www.youtube.com/watch?v=tOafTz1RgXA">https://www.youtube.com/watch?v=tOafTz1RgXA</a>	11 September 2016	2,444,431

# Appendix E

## Analysis of Vlog Presence (Chapter 5)

**Table E.1: Analysis Results of Sensory Elements Changes in Sugg's Haul Videos**

PRESENCE (Sensory Elements)	
Times on Time-lapse (with video reference)	Examples of Key Changes
00:00:00:00- 00:00:11:11 (Haul_01 to 02)	<ul style="list-style-type: none"> <li>Filming in her bedroom, with same background, with singular colour tone of grey or orange.</li> <li>Low angle camera Maintains to 00:01:22:29 (Haul_06).</li> <li>Medium shot Maintains to 00:01:22:29 (Haul_06).</li> <li>Blurry video image (highest quality setting: 720p).</li> </ul>
00:00:11:11 (Haul_03)	<ul style="list-style-type: none"> <li>Same filming location, decoration and colour tone.</li> <li>Clearer video image (highest quality setting: 480p) Maintains to 00:02:16:04 (Haul_10).</li> </ul>
00:00:27:08 (Haul_04)	<ul style="list-style-type: none"> <li>Filming background changes to a white wall.</li> </ul>
00:00:39:25 (Haul_05)	<ul style="list-style-type: none"> <li>Filming background changes to bedroom again, same as Haul_01 to Haul_03.</li> </ul>
00:01:04:13 (Haul_06)	<ul style="list-style-type: none"> <li>Filming background changes. Background colour becomes whiter with a yellow cushion.</li> </ul>
00:01:23:00 (Haul_07)	<ul style="list-style-type: none"> <li>Filming background changes to living room Back ground becomes grey and darker.</li> <li>Changes to high angle camera.</li> <li>Changes to close-up shot.</li> </ul>
00:01:37:17- 00:02:03:05 (Haul_08 to 09)	<ul style="list-style-type: none"> <li>Background changes, with grey yellow sofa, carpet and curtain as single colour tone.</li> <li>Changes to eye-level camera.</li> <li>Changes to medium shot. Maintains to 00:03:00:27 (Haul_14).</li> </ul>

<b>00:02:03:06 (Haul_10)</b>	<ul style="list-style-type: none"> <li>• Same background as Haul 08 and 09 but more decorations has been shown. e.g. green plant</li> <li>• Changes to high angle camera. Maintains to 00:02:35:29(Haul_11).</li> </ul>
<b>00:02:16:05 (Haul_11)</b>	<ul style="list-style-type: none"> <li>• Background colour becomes red and brown.</li> <li>• Clearer video image (highest quality setting: 1080p).</li> </ul>
<b>00:02:36:01 (Haul_12)</b>	<ul style="list-style-type: none"> <li>• Background changes to yellow and brighter, but with single grey and yellow colour tone, same location as Haul_08 to10 but different angle.</li> <li>• Changes to eye-level camera.</li> <li>• Video back to 720p. Maintains to 00:03:30:20 (Haul_17).</li> </ul>
<b>00:02:42:23 (Haul_13)</b>	<ul style="list-style-type: none"> <li>• Background becomes brighter with blank wall, with lighting on the side.</li> <li>• Changes to high angle camera. Maintains to 00:03:00:27 (Haul_14).</li> </ul>
<b>00:02:54:10 (Haul_14)</b>	<ul style="list-style-type: none"> <li>• Background changes, added more decorations with colour sources comparing with previous 13 videos. (Haul_01 to Haul_13) e.g. candle, lights and orange box.</li> </ul>
<b>00:03:00:29 (Haul_15)</b>	<ul style="list-style-type: none"> <li>• Background changes to pure blank wall.</li> <li>• Changes to eye-level angle camera.</li> <li>• Changes to close-up camera shot.</li> </ul>
<b>00:03:05:29 (Haul_16)</b>	<ul style="list-style-type: none"> <li>• Same background and decoration as Haul_14</li> <li>• Changes to high angle camera. Maintains to 00:03:22:04(Haul_17).</li> <li>• Changes to medium camera shot. Maintains to 00:05:25:13(Haul_37).</li> </ul>
<b>00:03:14:08 (Haul_17)</b>	<ul style="list-style-type: none"> <li>• Background changes, with recognisable colours e.g. pink doll, curtain, notification board.</li> </ul>
<b>00:03:22:06 (Haul_18)</b>	<ul style="list-style-type: none"> <li>• Background changes to blank wall.</li> <li>• Changes to eye-level camera. Maintains to 00:03:52:11(Haul_22).</li> <li>• Highest quality setting: 1080p. Maintains to 00:05:44:21 (Haul_39).</li> </ul>

<b>00:03:31:14 (Haul_19)</b>	<ul style="list-style-type: none"> <li>Filming location changes to bedroom. Maintains to 00:04:14:21 (Haul_25).</li> <li>Whole video setting becomes brighter with multiple decorations. e.g., lights, pink sheets and photos.</li> <li>Shallow depth of field. Maintains to 00:04:24:03 (Haul_27).</li> </ul>
<b>00:03:36:02 (Haul_20)</b>	<ul style="list-style-type: none"> <li>Background maintains the same as Haul_19 despite added flowers for decoration, added more colours to the scene.</li> </ul>
<b>00:03:42:09 (Haul_21)</b>	<ul style="list-style-type: none"> <li>Background maintains the same as Haul_20 despite added more Christmas themed decorations as more colour sources.</li> <li>Sugg's speaking sound becomes clearer and focused. Maintains to 00:05:03:13 (Haul_33).</li> </ul>
<b>00:03:46:23 (Haul_22)</b>	<ul style="list-style-type: none"> <li>Christmas theme decoration removed from background, less colour sources but maintain the theme brightness.</li> </ul>
<b>00:03:52:17- 00:04:01:14 (Haul_23 to 24)</b>	<ul style="list-style-type: none"> <li>Similar background but some slightly different decorations such as yellow candles and white lights, maintains to 00:04:14:21 (Haul_25).</li> <li>Changes to high angle camera.</li> </ul>
<b>00:04:07:20 (Haul_25)</b>	<ul style="list-style-type: none"> <li>Similar background but some slightly different decorations such as candles and lights.</li> <li>Changes to eye-level camera.</li> </ul>
<b>00:04:14:26 (Haul_26)</b>	<ul style="list-style-type: none"> <li>Filmed at her friends' place.</li> <li>Changes to high angle camera. Maintains to 00:04:24:03 (Haul_27)</li> </ul>
<b>00:04:20:10 (Haul_27)</b>	<ul style="list-style-type: none"> <li>Back to her bedroom. New decorations in background, such as black clapperboard.</li> </ul>
<b>00:04:24:08 (Haul_28)</b>	<ul style="list-style-type: none"> <li>Background changes to garden, with pure green leaves and white flowers.</li> <li>Changes to eye-level camera. Maintains to 00:04:59:14 (Haul_32).</li> <li>Camera sometimes switched to long shot for showing. clothing. e.g. at 00:04:26:09.</li> <li>Deep depth of field.</li> </ul>

<b>00:04:30:15</b> <b>(Haul_29 to 30)</b>	<ul style="list-style-type: none"> <li>Filming location back to bedroom but different angle.</li> <li>More decorations in the background, the scene is more colourful and bright. e.g. candles, lights and coloured cushions.</li> <li>Shallow depth of field. Maintains to 00:04:42:29 (Haul_30).</li> </ul>
<b>00:04:43:06</b> <b>(Haul_31)</b>	<ul style="list-style-type: none"> <li>More coloured objects in the scene, e.g. yellow candle, coloured bedsheets, pillows and cushions.</li> <li>Deep depth of field. Maintains to 00:05:18:15 (Haul_36).</li> </ul>
<b>00:04:53:04</b> <b>(Haul_32)</b>	<ul style="list-style-type: none"> <li>Filmed in her friend's house with her friend's daughter.</li> <li>Background with coloured objects. e.g. books and toys.</li> <li>Changes to long shot showing Sugg's full body.</li> </ul>
<b>00:04:59:20</b> <b>(Haul_33)</b>	<ul style="list-style-type: none"> <li>Back to her bedroom.</li> <li>Background has less coloured decorations despite the white flower and bedsheets.</li> <li>Changes to high angle camera.</li> </ul>
<b>00:05:03:19</b> <b>(Haul_34)</b>	<ul style="list-style-type: none"> <li>Location changes to her new home.</li> <li>Coloured objects added to the scene. e.g. coloured cushions.</li> <li>Changes to eye-level camera.</li> <li>Speaking sound becomes less clear and focused.</li> </ul>
<b>00:05:07:21</b> <b>(Haul_35)</b>	<ul style="list-style-type: none"> <li>Background changes to dresser with various objects and decorations. e.g., candle, orange box and flowers Maintains to 00:05:18:15 (Haul_36).</li> <li>Changes to high angle camera.</li> <li>Speaking sound becomes clear and focused again. Maintains to 00:08:25:02 (Haul_62).</li> </ul>
<b>00:05:13:26</b> <b>(Haul_36)</b>	<ul style="list-style-type: none"> <li>Similar background and decoration as Haul_35.</li> <li>Changes to eye-level camera. Maintains to 00:06:14:04 (Haul_43).</li> </ul>

<b>00:05:18:19</b> <b>(Haul_37)</b>	<ul style="list-style-type: none"> <li>Background changes to her bed, with multiple objects and decorations with different colours. e.g. lamp, flower, lights on bed, purple cushion. Maintains to 00:05:51:19 (Haul_40).</li> <li>Shallow depth of field. maintains to 00:08:25:02 (Haul_62).</li> </ul>
<b>00:05:25:14</b> <b>(Haul_38)</b>	<ul style="list-style-type: none"> <li>Same background as Haul_37.</li> <li>Changes to close-up shot.</li> </ul>
<b>00:05:35:10</b> <b>(Haul_39)</b>	<ul style="list-style-type: none"> <li>New coloured decorations added to background e.g. pink flowers.</li> <li>Changes to medium shot.</li> </ul>
<b>00:05:44:22</b> <b>(Haul_40)</b>	<ul style="list-style-type: none"> <li>New coloured decorations added to background e.g. green plants and palm leaves.</li> <li>Changes to close-up shot. Maintains to 00:06:00:11 (Haul_41).</li> <li>Highest quality setting: 720p. Maintains to 00:00:06:25 (Haul_42).</li> </ul>
<b>00:05:51:20</b> <b>(Haul_41)</b>	<ul style="list-style-type: none"> <li>Background changes with less coloured objects, despite three pink, yellow and green candle holder.</li> </ul>
<b>00:06:00:12</b> <b>(Haul_42)</b>	<ul style="list-style-type: none"> <li>Background changes with more coloured objects, including lights, cushion and candle holders.</li> <li>Changes to medium shot.</li> </ul>
<b>00:06:06:26</b> <b>(Haul_43)</b>	<ul style="list-style-type: none"> <li>Same filming location as Haul_42 but a different angle.</li> <li>Background is with less coloured but with a noticeable shining lights sign.</li> <li>Changes to close-up shot.</li> <li>Highest quality setting: 1080p Maintains to 00:08:25:02 (Haul_62).</li> </ul>
<b>00:06:14:05</b> <b>(Haul_44)</b>	<ul style="list-style-type: none"> <li>Background changes back to her bed with more lighting and coloured objects. e.g. flowers, lamp and doll.</li> <li>Changes to medium shot. Maintains to 00:06:54:09 (Haul_50).</li> <li>Changes to high angle camera.</li> </ul>
<b>00:06:22:12</b> <b>(Haul_45)</b>	<ul style="list-style-type: none"> <li>Same background despite slightly changed angle, brighter scene and coloured decorations. e.g. added pink and white flowers on the back.</li> <li>Changes to eye-level camera. Maintains to 00:08:25:02 (Haul_62).</li> </ul>

00:06:28:21- 00:06:39:27 (Haul_46 to 47)	<ul style="list-style-type: none"> <li>• Same background, more similar to Hual_44, added two framed pictures on the cabinets.</li> </ul>
00:06:39:28 (Haul_48)	<ul style="list-style-type: none"> <li>• No decoration in the background. Less colour diversity.</li> </ul>
00:06:44:11 (Haul_49)	<ul style="list-style-type: none"> <li>• Background decoration added back. e.g., yellow lights, lamp and plants.</li> </ul>
00:06:49:02 (Haul_50)	<ul style="list-style-type: none"> <li>• Background changes to living room, with coloured painting and flower in the background.</li> </ul>
00:06:54:10 (Haul_51)	<ul style="list-style-type: none"> <li>• Background changes back to bedroom with autumn themed decoration.</li> <li>• Changes to close-up shot.</li> </ul>
00:07:00:19 (Haul_52)	<ul style="list-style-type: none"> <li>• Same background as Haul_51 with same decoration.</li> <li>• Changes to medium shot. Maintains to 00:07:28:27 (Haul_55).</li> </ul>
00:07:10:04 – 00:07:28:27 (Haul_53 to 55)	<ul style="list-style-type: none"> <li>• Background decoration changes to Christmas coloured theme. e.g. Christmas trees, lights on the wall and coloured bedsheets.</li> </ul>
00:07:29:02 (Haul_56)	<ul style="list-style-type: none"> <li>• Christmas theme removed but maintains the coloured. decoration. e.g. plants, cushions and lights.</li> <li>• Changes to close-up shot. Maintains to 00:07:46:25 (Haul_57).</li> </ul>
00:07:40:06 (Haul_57)	<ul style="list-style-type: none"> <li>• Brighter background with similar coloured decorations. e.g. flower, lights, coloured cushions and lamp.</li> </ul>
00:07:46:26 (Haul_58)	<ul style="list-style-type: none"> <li>• Similar background as Haul_57</li> <li>• Changes to medium shot</li> </ul>

00:07:51:27 (Haul_59)	<ul style="list-style-type: none"> <li>• Same background and decoration but slightly darker, which makes the lights stand out.</li> <li>• Changes to close-up shot.</li> </ul>
00:07:58:10 (Haul_60)	<ul style="list-style-type: none"> <li>• Filming location changes in front of storage boxes, with coloured decoration like plants, yellow photo frames and lights.</li> <li>• Changes to medium shot. Maintains to 00:08:25:02 (Haul_62).</li> <li>• Long shot for showing Sugg's body when she tries on clothing e.g. at 00:07:59:16.</li> </ul>
00:08:08:12 (Haul_61)	<ul style="list-style-type: none"> <li>• Filming location back to bedroom. With similar decorations as Haul 56-59 that adding colour sources in her videos.</li> </ul>
00:08:15:03 (Haul_62)	<ul style="list-style-type: none"> <li>• More colourful decoration lights in a darker background.</li> </ul>

**Table E.2: Analysis Results of Social Elements Changes in Sugg's Primark Haul Videos**

PRESENCE (Social Elements)	
Video Reference	Examples of Key Changes
Primark_01 to 02	<ul style="list-style-type: none"> <li>• Sugg keeps looking at her left side when showing the products. Maintains to Primark_03.</li> <li>• Sugg's facial expressions mostly maintain neutral and nervous. Maintains to Primark_03.</li> <li>• Sugg's voice sounds low and speaking speed is slow. Maintains to Primark_04.</li> <li>• Showing products and describing them with seldom additional actions.</li> <li>• Showing bloopers at the end of the video. Maintains to Primark_15.</li> </ul>
Primark_03	<ul style="list-style-type: none"> <li>• Additional hand movements when she is explaining things in addition to the movements of showing products. e.g. 00:07:10: hand movements when she is describing her blog post. 00:09:17: hand movements before showing next products.</li> </ul>



	<ul style="list-style-type: none"> <li>Additional uncut moments. e.g. 00:08:49: pronunciation error</li> </ul>
<b>Primark_04</b>	<ul style="list-style-type: none"> <li>Sugg looks at the right side when she is showing products. Maintains to Primark_09.</li> <li>Sugg starts smiling more and more relaxed.</li> <li>Few hand movements despite of the ones when showing products.</li> </ul>
<b>Primark_05</b>	<ul style="list-style-type: none"> <li>More smiles on her face and expressions look less nervous.</li> <li>Speaking voice becomes louder and more relaxed.</li> <li>Sugg's introduction of products becomes more fluent.</li> <li>Additional movements when she is explaining things or describing the products. e.g. 00:01:29 hand movements before showing products. 00:08:01 hand movements when describing what she wears.</li> <li>Additional words e.g. 00:01:44: explaining the spot on her face.</li> </ul>
<b>Primark_06</b>	<ul style="list-style-type: none"> <li>Speaking voice becomes lower and speed becomes slower again.</li> <li>Less hand movements despite of when showing products.</li> </ul>
<b>Primark_07</b>	<ul style="list-style-type: none"> <li>Sugg's face is relaxed with constant smiles.</li> <li>Speaking voice becomes quicker and more fluent. Maintains to Primark_09.</li> <li>Additional hand movements reappear, when she is explaining things empty handed. e.g. 00:02:27: hand movements when she is explaining her video issues.</li> <li>Additional uncut moments. e.g. 00:09:13-00:09:35: stops recording to open the door and explains the interruption.</li> </ul>
<b>Primark_08 to 09</b>	<ul style="list-style-type: none"> <li>More relaxed and diverse facial expressions Maintains to Primark_15.</li> <li>Constant smiles through the video. Maintains to Primark_10.</li> <li>More hand movements when both empty handed and products in hand e.g. Primark_08 00:00:17: hand moving at the intro. 00:09:02: describing bedsheets with hand moving. Primark_09 00:00:26: hand movements when explaining her illness. 00:03:39: hand movements when explaining the nail polish she is showing.</li> <li>Additional words e.g. Primark_08 00:04:43: accidentally realise the shoe colour fits her nail colour. Primark_09</li> </ul>

	00:08:16: quickly explains she cannot put the hoody close to her face as her face is full of make-up.
<b>Primark_10</b>	<ul style="list-style-type: none"> <li>• Sugg constantly looks directly at the camera. Maintains to Primark_15.</li> <li>• Speaking becomes much more fluent. Maintains to Primark_15.</li> <li>• Speaking voice becomes lower.</li> <li>• Hand movements when empty handed or showcasing products. e.g. 00:06:06: hand movements before showcasing the products. 00:05:16: hand movements when explaining the jewellery.</li> </ul>
<b>Primark_11</b>	<ul style="list-style-type: none"> <li>• Less smiles during the video despite at the intro and outro.</li> <li>• Louder and clearer speaking voice. Maintains to Primark_15.</li> <li>• Similar added hand movements when empty handed or showcasing products. e.g. 00:04:30: moving hands when showing tights. 00:09:25: moving hands when finishing the video empty handed.</li> <li>• Additional uncut moments. e.g. 00:03:56: forgetting the words for describing the product.</li> </ul>
<b>Primark_12</b>	<ul style="list-style-type: none"> <li>• Constant smiles in front of the camera again. Maintains to Primark_15.</li> <li>• Hand movements when empty handed or showing products e.g. 00:08:42: moving hands when describing slippers. 00:10:11 moving hands when finishing the video empty handed.</li> <li>• Additional uncut moments. e.g. 00:02:46: singing when showing the product.</li> <li>• Additional words. e.g. 00:00:23: telling audience her brother is beside her. 00:03:28: asking herself where the price tag is.</li> </ul>
<b>Primark_13</b>	<ul style="list-style-type: none"> <li>• Similar constant hand movements when empty handed or showcasing products. e.g. 00:00:51: hand movements when she is explaining the giveaway event empty handed. 00:08:22: pointing her fingers up when holding a product to remind audience she also bought other products.</li> <li>• Additional words. e.g. 00:06:28: speaking to herself explaining she does not know the price.</li> </ul>
<b>Primark_14</b>	<ul style="list-style-type: none"> <li>• Similar added hand movements when empty handed or showcasing products. e.g. 00:03:09: hand movements when she is describing the dress she is showing. 00:07:32: hand movements when explaining things degrading products empty handed.</li> </ul>

<b>Primark _15</b>	<ul style="list-style-type: none"> <li>Similar added hand movements when empty handed or showcasing products. e.g. 00:01:02: hand movements when she is explaining how much she loves Primark Hauls and why she has not done one for a long time. 00:12:48: hand movements when she is holding a pair of joggers and emphasising how she cannot wait to wear them.</li> <li>Constant uncut moments. e.g. 00:01:49: Interrupted by her dogs. 00:10:29: Sugg finds the recording location becomes dark again.</li> <li>Additional words. e.g. 00:00:01: asking herself whether the scene is too dark. 00:10:33 Talking about the clouds outside her window.</li> </ul>
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**Table E.3: Grouped Analysis Results of Social and Sensory Elements Changes**

PRESENCE (Grouped Changes of Sensory and Social elements)		
Sensory Elements		
Examples of Grouped Descriptions of Changes of Observed Elements	Main Changes	
<p>Filming in her bedroom, with same background, with singular colour tone of grey or orange(Haul_01) (Haul_02).</p> <p>Background changes to yellow and brighter, but with single grey and yellow colour tone, same location as Haul 08 to10 but a different angle(Haul_12).</p> <p>Background changes, added more decorations with colour sources comparing with previous 13 videos (Haul_01 to 13). e.g. candle, lights and orange box (Haul_14).</p> <p>More coloured objects in the scene, e.g. yellow candle, coloured bedsheets, pillows and cushions (Haul_31).</p> <p>More colourful decoration lights in a darker background (Haul_62).</p>	Colour	
<p>Low angle camera (Haul_01).</p> <p>Changes to high angle camera(Haul_07).</p> <p>Changes to eye-level camera (Haul_45).</p>	Camera Angles	Camera Usage
<p>Changes to close-up shot (Haul_07).</p> <p>Changes to medium shot (Haul_39).</p> <p>Long shot for showing Sugg's body when she tries on clothing e.g. at 00:07:59:16 (Haul_60).</p>	Shot Types	

Deep depth of field (Haul_28). Shallow depth of field (Haul_37).	Depth of Field	
Blurry video image (highest quality setting:720p) (Haul_01). Clearer video image (highest quality setting: 480p) (Haul_03). Clearer video image (highest quality setting: 1080p) (Haul_11). Highest quality setting: 1080p (Haul_18).	Image Quality	Quality
Sugg's speaking sound becomes clearer and focused (Haul_21).  Speaking sound becomes less clear and focused (Haul_34).  Speaking sound becomes clearer and focused again (Haul_35).	Audio Quality	
Social Elements		
Examples of Grouped Descriptions of Changes of Observed Elements	Main Changes	
Sugg's eyes keeps looking at her left side when showing the products(Primark_01) (Primark_02).  Sugg looks at the right side when she is showing products (Primark_04).  Sugg constantly looks directly at the camera (Primark_10).	Eye Contact	
Sugg's facial expressions mostly maintain neutral and nervous (Primark_01) (Primark_02).  Sugg's face is relaxed with constant smiles (Primark_07).  More relaxed and diverse facial expressions (Primark_08) (Primark_09).  Less smiles during the video despite at the intro and outro (Primark_11).	Facial Expressions	
Sugg's introduction of products becomes more fluent (Primark_05).  Speaking becomes much more fluent (Primark_10).  Additional uncut moments (Primark_11). e.g. 00:03:56: forgetting the words for describing the product.  Additional words (Primark_13) e.g. 00:06:28: speaking to herself explaining she does not	Conversations	

know the price.	
<p>Few hand movements despite of the ones when showing products (Primark_04).</p> <p>Additional hand movements reappear, when she is explaining things empty handed(Primark_07). e.g. 00:02:27: hand movements when she is explaining her video issues.</p> <p>Hand movements when empty handed or showing products (Primark_12) e.g. 00:08:42: moving hands when describing slippers. 00:10:11 moving hands when finishing the video empty handed.</p> <p>Similar added hand movements when empty handed or showcasing products (Primark_15). e.g. 00:01:02 hand movements when she is explaining how much she loves Primark Hauls and why she has not done one for a long time 00:12:48 hand movements when she is holding a pair of joggers and emphasising how she cannot wait to wear them.</p>	Gestures

